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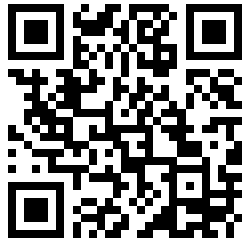

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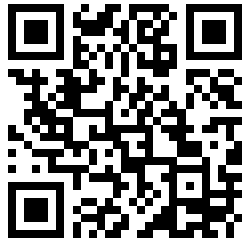

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H. W. Bruton, wearing the chain of office as President of the Gloucester Branch of the Dickens Fellowship.

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PREFACE.

I HAVE been asked by the eldest son of my old friend, Henry Bruton, to write a few words by way of introduction to the catalogue of his books and prints which are about to be offered for sale, and I esteem it an honour to be afforded the opportunity of paying even a brief tribute to the memory of such a man.

His name is widely known to the public, partly through the eminence he had attained in his own profession, and partly, perhaps even more, through his reputation as a collector of the works of George Cruikshank and early editions of Dickens.

As an Auctioneer and Estate Agent, I doubt if any name in the whole country was held in higher esteem by his colleagues, or commanded the confidence of the public in a greater degree than that of Henry William Bruton. The thoroughness with which he had mastered all the technique of his profession was remarkable, but his eminence arose from another cause. He was one of the most upright men I ever met, and he had the power (quite unknown to himself, I suspect) of making his integrity and sincerity apparent in every word he uttered. Hence buyers and sellers, landlords and tenants, trusted him with a trust which rarely falls to the lot of a business man, but which Henry Bruton unquestionably deserved. The position he had attained was such that the advisers of the Crown selected him as their agent to negotiate the purchase of the Tintern Abbey and Raglan Castle estates, and he was instrumental in effecting the sale of Chepstow Castle on behalf of the Duke of Beaufort. These sales, owing to the historic interest attaching to their subjects, naturally enough gave him much pleasure, but I think, from what he said to me; that the incident in his business career which pleased him more than any other was that, when selling the contents of Batsford House in May, 1919, he obtained £15,540 for a portrait of a Mrs. Freeman, by Sir Joshua Reynolds—the highest price which has ever been given at a sale by auction for a picture by that artist.

His success in his profession was no doubt primarily due to the cause which I have indicated, but the never-failing urbanity and patience with which he did his work in some measure contributed to it. And the thoroughness which characterised his professional work was no less conspicuous in his pastimes. His knowledge of books and prints in the branches in which he specialised was amazing. I doubt if even his old friend, Edwin Truman, was as safe a guide in the purchase of a Cruikshank as he was. His consummate judgment

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in the purchase of Cruikshank's works is sufficiently evidenced by his collection which was dispersed at Wellington Street in June, 1897. And his knowledge of the early editions of Dickens' works was no less wide, as may be seen by those which are about to be offered for sale. He never would have in his collections (if he could possibly avoid it) a copy of any rare work which was not perfect, and he was not quite content unless he was the owner of the very best specimen in existence. After parting with his Cruikshanks, he took to collecting mezzotints, mainly after Rembrandt, and before many years had elapsed he had in his home a collection which, in the opinion of the then keeper of the prints in the British Museum, was unsurpassed in quality by that of any individual in the kingdom.

Mr. Bruton delighted in sharing his pleasures with others, and not a few ladies and gentlemen look back with unmixed pleasure to visits to Bewick House, where, after enjoying his hospitality (he was a delightful host, and his judgment of old port was as accurate as that of mezzotints), he showed them the choicest procurable specimens of the work of Valentine Green, S. W. Reynolds, McArdell, Houston, Earlom, and others of no less fame. To everyone who had the slightest knowledge of (or even feeling for) Art these exhibitions gave real pleasure, and it was a pleasure which, one and all would admit, was enhanced by the charm of the showman.

He never hesitated to give a long price for a super-excellent specimen of what he was in want of, and when his great knowledge of the different states in which prints of which he was in search were to be met with, coupled with an inevitable acquaintance with current prices, is remembered, it is almost needless to say that he often picked up a bargain. Of these he would talk with pleasure to his most intimate friends, but it must not for a moment be supposed that his chief interest in his purchases was commercial. He loved them and delighted in them on account of their beauty or artistic merit, and when he was worried or depressed he would take out one of his many large portfolios, and turn to some of his most prized treasures for solace.

Of Henry Bruton's private life it would be out of place to speak at any length here, but the position he had made for himself socially was no less remarkable than the one at which I have already glanced. It does not often happen that a community feels that it has been raised to a higher plane by the presence of one man in its midst. I have only, in the course of a life which extends over three-score years and ten, known two other men of whom I could say that this was the case with as much certainty as I can now say it of Henry Bruton.

FRANCIS A. HYETT.

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Many of the books contain interesting bibliographical notes by Mr. Bruton.

FIRST DAY'S SALE.

Thursday, June 9th, 1921.

SIZES MIXED.

LOT 1.

A BECKETT (G. A.) The Comic History of England, 2 vol. 1847-8; The Comic History of Rome, *presentation copy, inscribed by the author and artist, n. d.; both* FIRST EDITIONS, *coloured plates by John Leech, original cloth gilt, fine copies* 8*vo.* (3)

2 ACKERMANN'S MICROCOSM OF LONDON, FIRST EDITION, 3 vol. *with* 104 *coloured plates by Pugin and Rowlandson of the interiors and exteriors of the public buildings, and of the manners, customs, etc.*

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LOT 2—*continued.*

of London, A. L. s. of Pugin (2 pp.) loosely inserted, half red morocco, m. e. 4*to. n. d.*

3 Addison (Joseph) Days with Sir Roger de Coverley, LARGE PAPER, 1892; Coridon's Song and other Verses, LARGE PAPER (152 *copies so done*), 1894; *both with illustrations by Hugh Thomson, original buckram* 8*vo.* (2)

4 Æsop's Fables: a New Version, chiefly from original sources by Rev. Thomas James, with more than 100 illustrations designed by John Tenniel, *original cloth* *cr.* 8*vo.* *John Murray*, 1848

5 Ainsworth (W. H.) Rookwood, FOURTH AND FIRST ILLUSTRATED EDITION, *plates by George Cruikshank, A. L. s.* (1 *page*) *from G. C. to Macrone inserted, and loosely inserted a pencil drawing of "Black Bess," an india proof portrait of the author, by Edwards, after Maclise, substituted for the ordinary one, original cloth* 8*vo.* *John Macrone*, 1836

6 Ainsworth (W. H.) Jack Sheppard, extracted from Bentley's Miscellany, *a printed title supplied, plates by G. Cruikshank, the plates at pp.* 221 *and* 236 *were subsequently altered, polished calf gilt, inside dentelles, g. t. by Riviere* 8*vo.* [1839]

7 AINSWORTH (W. H.) ILLUSTRATIONS TO JACK SHEPPARD, BY GEORGE CRUIKSHANK, *all proofs on india paper and all but one before letters and the latter in an early state, the second state of the plate being inserted to show the alteration, the second state of the plate "Jack escaping from the condemned hold in Newgate" is also inserted, special title printed, dark green morocco, panelled sides with corner fleurons, inside dentelles, g. e. enclosed in a lined cloth case, lettered, by Riviere* 4*to.* [1839]

*** The following insertions have been made: Two pages of Ainsworth's original rough draft, showing his first intention of calling the tale "Thames Darrell"; a portrait of Ainsworth, being a proof on india paper of the frontispiece to the first edition in 3 vol.; the original sketch by Cruikshank of the scene in the loft, showing a variation from the design eventually adopted; a pencil sketch by Cruikshank of Newgate, etc.; the front wrapper of part III from the edition in parts; a portrait of Jack Sheppard, in two states, published by Bowles; and inlaid is a scarce chapbook entitled "History of the Remarkable Life of John Sheppard," published Northampton, 1724, with engravings showing the pamphlet which inspired Cruikshank's etchings of "The Escape" (the engravings are inlaid opposite the etchings, and on the margin of one is a pencil portrait of Cruikshank by himself). The chapbook had Ainsworth's bookplate (inlaid in present volume). Loosely inserted is an interesting A. L. s. of G. C. to Ainsworth, referring to the plate of the robbery in the church.

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Lady Jane Grey brought Prisoner to the Tower

George Cruikshank

London Nov. 19. 1839

W. Harrison Ainsworth.

George Cruikshank

Witness

R. H. Barham

Reverend Home
Union House
St Paul's

Signed the
original agreement
respecting the Copyright of
"The Tower of London"
1839.

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8 AINSWORTH (W. H.) THE TOWER OF LONDON, FIRST EDITION, *plates by G. Cruikshank, original cloth gilt, wrappers of part I inserted, enclosed in an open cloth case* 8vo. *Richard Bentley*, 1840

*** Inserted are: (1) A pencil suggestion of the design of the wrapper by G. Cruikshank; (2) A. L. s. facing p. XIV, from W. G. Lewis to G. C. referring to the Tower; (3) A sheet containing the autograph signatures of W. H. Ainsworth, G. Cruikshank and Richard Bentley, and of the witness to the signatures, the Rev. R. H. Barham, dated Nov. 19th, 1839, originally attached to the agreement respecting the copyright, etc. of "The Tower of London"; (4) A. L. s. (2 pp. 4to), from George Cruikshank to Ainsworth, relating to a visit from Bentley, dated March 30th, 1840; (5) The second states of the altered plates, viz. Queen Jane's Entrance into the Tower, The Stone Kitchen, Edward Underhill the Hot Gospeller preaching to the Giants, Courtenay's Escape from the Tower; (6) A pencil sketch of the Byward Tower, signed Geo. Cruikshank, facing p. 33; (7) The original drawing in sepia, signed by G. C. of Queen Jane and Lord Guildford Dudley brought back to the Tower through the Traitors' Gate; (8) A. L. s (2 pp.) from Ainsworth to G. C. in reference to the plate of the plan of the Tower

[*See* ILLUSTRATIONS].

9 AINSWORTH (W. H.) THE TOWER OF LONDON, FIRST EDITION, in the 12-13 original parts, *with wrappers and advertisements, plates by G. Cruikshank, and loosely inserted are 2 ll. from the "Omnibus," relating to the fire at the Tower, with 4 woodcuts by G. Cruikshank, in a folding cloth cover, the whole enclosed in a blue morocco silk-lined case* 8vo. *Richard Bentley*, 1840

10 Ainsworth (W. H.) Guy Fawkes, extracted from Bentley's Miscellany, *a printed title supplied, plates by G. Cruikshank, polished calf gilt, inside dentelles, g. t. by Riviere* 8vo. [1840]

11 Ainsworth (W. H.) The Miser's Daughter, extracted from Ainsworth's Magazine, *a printed title supplied, plates by G. Cruikshank, polished calf gilt, inside dentelles, g. t. by Riviere* 8vo. [1842]

12 Ainsworth (W. H.) Windsor Castle, extracted from Ainsworth's Magazine, *a printed title supplied, plates by G. Cruikshank and Tony Johannot, polished calf gilt, inside dentelles, g. t. by Riviere* 8vo. [1843]

13 Ainsworth (W. H.) St. James's, extracted from Ainsworth's Magazine, *plates by G. Cruikshank, portrait inserted, polished calf gilt, inside dentelles, g. t. by Riviere* 8vo. 1844

The above Four Lots are uniformly bound.

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14 Ainsworth (W. H.) Old Saint Paul's, a new edition, *with illustrations by John Franklin and H. K. Browne, and inserted at front a woodcut by G. Cruikshank, designed in* 1842 *for the wrappers of the "Lions of London," which was not published, original cloth gilt* 8vo. *Parry, Blenkarn & Co.* 1847

15 Ainsworth's Magazine, edited by W. H. Ainsworth, vol. I–VI, *plates by G. Cruikshank and H. K. Browne (some slightly foxed), half calf gilt, g. t.* 8vo. 1842-4

16 Ainsworth (W. H.) Banquet to William Harrison Ainsworth, Esq. at the Manchester Town Hall, 15 September, 1881, *inlaid red morocco, padded with blanks, wrappers and advertisements bound in, printed for private circulation* [1881]—Ainsworth's Magazine, No. 48, *with plate by G. Cruikshank of Sir Lionel Flamstead and his friends (including Dickens and Ainsworth), original wrappers, inscribed on front cover in the editor's handwriting "with Wm. Harrison Ainsworth's compts."* 8vo. (2)

17 Albums. Unused Scrap Album, *thick tinted ll. interleaved with tissue paper, marone morocco gilt, enclosed in a half morocco velvet-lined case*; another, *thick cream paper, half morocco, lettered "George Cruikshank"* *folio.* (2)

18 Ames (Joseph) A Catalogue of English Heads, or An Account of about 2000 Prints, *half calf (worn), For the Editor,* 1748—Wenzel Hollar: Beschreibendes Verzeichniss seiner Kupferstiche von Gustav Parthey, *half calf, Berlin,* 1853 8vo. (2)

19 [ANDERSON (JAMES)] A Genealogical History of the House of Yvery; in its different Branches of Yvery, Luvel, Perceval and Gournay, 2 vol. *folding pedigrees, mezzotint portraits by Faber, and other illustrations, red morocco, panelled gilt backs, panelled sides with corner fleurons, inside dentelles, g. t. by Bedford, from the library of Lord Redesdale, with his ex-libris by Sherborn in each vol.* 8vo. *Privately printed,* 1742

20 Anstey (C.) The New Bath Guide, *illustrations by George Cruikshank, and proofs of etchings on india paper inserted, extra plate at p.* 26, *original cloth,* 1832; The Porcelain Tower, compiled by T. T. T. *plates by J. Leech, original cloth,* 1841—Chambers (C. E. S.) A List of Works containing illustrations by John Leech, 285 *printed, original wrappers, Edinburgh,* 1892 *cr.* 8vo. (3)

21 Armstrong (Sir Walter) Gainsborough and his place in English Art, *with* 62 *photogravures and* 10 *facsimiles in colours, original red buckram, g. t.* *folio.* 1899

22 Austen (Jane) Pride and Prejudice, with Preface by George Saintsbury, LARGE PAPER (300 *so done*), *original buckram, n. d.*—Reade (C.) Peg Woffington, with Introduction by Austin Dobson, LARGE PAPER (200 *so done*), *original buckram gilt,* 1899; *both with illustrations by Hugh Thomson* 8vo. (2)

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AUTOGRAPH LETTERS.

23 BIGLAND (Ralph) Historian of Gloucestershire, A. L. s. 2½ pp. folio, *London*, 1775, to his son Richard Bigland, referring to family interests in certain Northumberland collieries. — LYSONS (Samuel, *F.S.A.*) Auto. Inventory, 2½ pp. 4to. — STEVENS (B. J.) A. L. s. referring to the Gloucestershire song: "George Ridler's Oven," with several A. L. s. addressed to Canon Lysons relating to his works *a parcel*

24 CRUIKSHANK (George) A FINE SERIES OF ELEVEN A. L. s. and One L. s., with envelopes addressed to Edwin Truman, Esq., 23, Old Burlington Street, dated March, 1861, to Jany. 1873, with one exception all addressed from 263, *Hampstead Road*; a letter of March 1st, 1870, is in rhyme, *with sketches* (12)

25 CRUIKSHANK (G.) A. L. s. 2 pp. 8vo, *n. d.*, referring to some plates he is working on; others of Mrs. Fanny Ainsworth, speaks of Cruikshank ceasing to be amusing after he took up the temperance craze, Samuel Rogers, Charles Elliston, etc. (9)

26 DALLAWAY (James) Sussex Historian, Five A. L. s. 9½ pp. 4to, 1791 *to* 1822, to S. and D. Lysons, referring to his History of Sussex and various works of the brothers Lysons (5)

27 DICKENS (Charles) A. L. s. 1 p. 8vo, 11, *Wellington Street*, 27 *April*, 1859, to Wm. Howitt, referring to a MS. with Howitt's draft of a circular letter on back pages

28 DICKENS (C.) Two A. L. s. 3½ pp. 8vo, *Devonshire Terrace*, 15 *and* 24 *November*, 1849, to Henry Christy, referring to public executions, and to the issuing with "Copperfield" of a reprint of Dickens' letter to "The Times" on the subject, with envelope and circular letter (4)

29 HOOD (Thomas) A. L. s. 2 pp. 4to, *Adelphi*, *n. d.*, an amusing letter, accepting an invitation.—SHIRLEY BROOKS, referring to the Peace procession after the Crimean War.—COSENS (Frederick) to Cruikshank, respecting Oliver Twist illustrations (3)

30 LAWRENCE (Sir Thomas) Pencil Drawing of a Man, *with an inscription on back by Samuel Lysons*: "By Sir Thos. Lawrence at 8 years old"; Pencil Drawing of Head of a Woman, *signed* (*initials*), 1791, *with sketch on reverse*; two soft-ground Etchings of the same; another Sketch; and an Auto. Note of Mr. Bruton, referring to the above (5)

31 LAWRENCE (Sir T.) A. L. s. 1½ pp. 4to, *n. d.*, to "My dear Lysons," relating to the portrait of his father, with another A. L. s. 4 pp. 12mo, to the same, referring to an invitation (2)

31A LAWRENCE (Sir T.) A. L. s. 4 pp. 8vo, undated (*c.* 1796), relating to the portrait of the Rev. Samuel Lysons, painted in 1796, and to the portrait of his son Samuel Lysons, F.S.A., Keeper of the Records in the Tower, the latter portrait being included in the sale of Mr. Bruton's engravings, *with typed copy*

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32 LEMON (Mark) Auto. Poem signed and small sketch of himself: "Lines to Ellen Chaplin, Oct. 10, 1844," 18 lines, 1 p. 8vo

33 SWINBURNE (Algernon C.) Auto. Lines, signed:

An Election,
Choose, England: here the paths before thee part,
Wouldst thou have honour? Be as now thou art,
Wouldst thou have shame? Take Gladstone to thy heart.
A. C. SWINBURNE.

34 [Aytoun (W. E.) and Sir Theodore Martin] The Book of Ballads, edited by Bon Gaultier and illustrated by Alfred Crowquill, FIRST EDITION, *original cloth gilt, g. e. a fine copy*
cr. 8*vo.* *Wm. S. Orr & Co.* 1845

35 [Aytoun (W. E.) and Sir Theodore Martin] The Book of Ballads, edited by Bon Gaultier and illustrated by Alfred Crowquill and Richard Doyle, *polished calf gilt, inside dentelles, g. e. covers bound in, by Riviere* *cr.* 8*vo.* 1849

*** First issue with the Doyle illustrations.

36 [BARHAM (REV. R. H.)] THE INGOLDSBY LEGENDS, the three Series, 3 vol. *all* FIRST EDITION, *vol. I with p.* 236 *blank, and vol. III with the misprint "topot" on p.* 350, *plates by G. Cruikshank, Leech and Buss, brown morocco, panelled gilt backs, a three-line gilt fillet on sides, inside dentelles, g. t. covers bound in, by Riviere, enclosed in open cloth cases* 8*vo.* *Richard Bentley*, 1840, 42, 47

*** Inserted in vol. I is an A. L. s. (initials only) from Thackeray to Barham, containing a characteristic pen-and-ink sketch, the preface to the second edition with woodcut of "Tappington Everard," which does not appear in the first issue, the etched frontispiece to the 1870 edition, and a proof of the etching, "The Witches' Frolic," which Mr. Bruton bought of Mrs. G. Cruikshank; vol. II contains an interesting A. L. s. (4 small pp.) from W. H. Ainsworth to Barham alluding to the Legends, also a proof of the title-page; inserted in vol. III is an A. L. s. (1 p.) from G. Cruikshank to Barham, referring to his quarrel with Bentley, and inlaid, opposite portrait, a slip, on which is written, in the author's handwriting, a list of guests at a dinner at Amen Corner.

37 [Barham (Rev. R. H.)] The Ingoldsby Legends, the three Series, *First Series, third edition*; *Second Series, second edition*; *Third Series,* FIRST EDITION; *first issue with error in second line, p.* 350, "*topot,*" *plates by G. Cruikshank, Leech and Buss, original cloth*
8*vo.* *R. Bentley*, 1846, 2, 7

38 BARHAM (REV. R. H.) The Ingoldsby Legends, with 60 illustrations by George Cruikshank, John Leech and John Tenniel, FIRST EDITION, *inserted are* 22 *inlaid tracings from Tenniel's original drawings, on india paper, impression of the frontispiece to the* 1870 *edition, a portrait of Barham, and* 2 *etchings by Cruikshank from Bentley's Miscellany, brown morocco, panelled gilt back, panelled gilt sides with corner fleurons, inside dentelles, g. e. by Riviere* *sm.* 4*to.* *Richard Bentley*, 1864

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William Thackeray Esq. Author of the Yellow Plush papers, Michael Angelo Titmarsh &c

Offices Mess. Liverpool. July 1. 1842

Dear Barham. Just before I left London, a man came in pursuance of a good deal of money owed & also of a library bill which I am glad to say he rendered & for the library matter, subscription naturally emptyeurey that he was about to start a Magazine and of all titles fancies might be had by the asserting, I changed my expectations saying of course that I would be glad to further his plans.

I am to sail on the road to Ireland wh country I am going to discover.

Always yours dear Barham
very much obliged

W. M. Thackeray.

It is a curious fact that both Mr. Titmarsh reached Liverpool the same day. And the journals have not taken notice of the arrival of the latter. Gross jealousy!

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39 Barham (Rev. R. H.) The Ingoldsby Legends, edited with Notes by R. H. Dalton Barham, 2 vol. *plates by G. Cruikshank, Leech and others*, 1870 ; another edition, edited by his daughter, Mrs. Bond, 3 vol. *plates by G. Cruikshank, J. Tenniel and others*, 1894 ; *both original cloth* 8*vo.* (5)

40 Barham (Rev. R. H.) Ingoldsby Legends, *illustrated by Arthur Rackham*, LARGE PAPER EDITION, 560 *copies printed, signed by the artist, coloured plates, original vellum gilt, with ties, g. t.* 4*to.* 1907

41 BARHAM (Rev. R. H.) A COLLECTION OF AUTOGRAPH LETTERS from Dickens, Thackeray, George Cruikshank, and the Rev. Sydney Smith to the Rev. R. H. Barham, and a Letter in Verse from Barham to his Son at School, also his Autograph Manuscript of an incomplete Ballad (unpublished) of An Old Woman of Newbury, together with Proof Impressions of various Illustrations to the Legends, Portraits of Barham and his daughter, Lady Bond, etc. *the whole hinged on thick boards with sunk mounts, brown morocco, gilt line panels on back and sides, inside line panels, g. e. by Riviere* *folio*

*** The Letter in Verse from Barham to his son consists of eight stanzas of six lines, commencing:

I find, Mister Dick,
That you've played me a trick,
For which you deserve a reproof,
Not to say a reproach—
You got out of the coach,
And settled yourself on the Roof.

And ends:

Write as soon as you can,
That's a good little Man,
And direct your epistle to me,
Meanwhile I remain
Till I see you again,
Your affectionate Sire—R. H. B.

The letter is addressed:

R. H. D. Barham,
Tonbridge, Kent,
Who'll come back as great a goose
As he went.

The letter from Thackeray, written whilst on his way to Ireland (1½ pp. 4to, with a pen sketch heading, showing himself and four monks in a small boat), dated *Opposite Liverpool, July 1st*, 1842, desiring Mr. Barham to look out for contributions to Bentley, with Mr. Church's name, and place same:

Under the Editor's eye? to stand or fall, of course, as their merit warrant.

In a postscript he adds:

It is a curious fact that both Boz and Titmarsh reached Liverpool the same day, but the Journals have not taken notice of the arrival of the latter. Gross jealousy!

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LOT 41—*continued.*

The Dickens letter is from *Devonshire Terrace* (2½ pp.), dated *6th of March*, 1844, declining an invitation to a dinner, beginning:

> The Garrickers and the Aldermen are wonderful temptations: so are the Vintages if not the Vintners. But I fear I must not go out to dinner next week. It is the week in every month in which I never go out to dinner, except on some tremendous provocation—such as a twin brother's coming home from China and having appointed to return next morning, which does not often happen. On the one side I perceive a clear head, looking forward to the end of Chuzzlewit; on the other, a blear-eyed (but amiable and prepossessing) youth, drinking soda-water, and incapable of any greater mental exertion than ordering it. On the one side a solitary chop, on the other a gregarious and Aldermanic spread."

[*See* ILLUSTRATION.]

42 Basile (G.) The Pentamerone, or Story of Stories, translated from the Neapolitan by J. E. Taylor, FIRST EDITION, FIRST ISSUE, *plates by Geo. Cruikshank, the plate at p.* 118 *differing from the description in the list, 2 or 3 ll. slightly stained, original red cloth, with gilt design by G. C. on front and back, uncut, enclosed in a padded cloth case, a fine copy*
cr. 8vo. D. Bogue and J. Cundall, 1848

43 Bayley (F. W. N.) Little Red Riding Hood, *illustrations by Cham, A. Crowquill and Leech, original decorative cloth, g. e.* 1844—Jack the Giant Killer, *illustrations by J. Leech, pictorial boards, g. e. n. d.*—Lee (Nelson) Life of a Fairy illustrated by Alfred Crowquill, *original boards* [1850] *cr. 8vo.* (3)

44 Bemrose (William) Bow, Chelsea, and Derby Porcelain, *portrait, plates, etc. original cloth, g. t.* *8vo.* 1898

45 Bemrose (W.) Life and Works of Joseph Wright, A.R.A. commonly called "Wright of Derby," with a Preface by Cosmo Monkhouse, illustrated with two etchings by F. Seymour Haden, and other plates and woodcuts, LARGE PAPER, 100 *copies printed, small water-colour by Wright inserted, half morocco* *folio.* 1885

46 Bemrose (W.) Longton Hall Porcelain, *coloured plates, original cloth gilt, g. t.* *8vo.* 1906

47 Bennett (Charles H.) and Robert B. Brough. Shadow and Substance, 30 *coloured plates by C. H. Bennett, polished calf gilt, g. e. covers bound in, by Riviere* *8vo.* 1860

48 B[entley] (R.) Some Leaves from the Past, *A. L. s. from G. Bentley to Mr. Truman loosely inserted, original cloth, privately printed,* 1896—Aunt Effie's Rhymes, 24 *illustrations by H. K. Browne, original cloth, n. d.*—Buchanan (R.) The Piper of Hamelin, *illustrations by Hugh Thomson, original wrappers,* 1893
cr. 8vo. (3)

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49 Bentley's Miscellany. Tales and Sketches, extracted from the Miscellany, *with plates by Cruikshank, Leech and Crowquill, printed title supplied, red morocco, panelled gilt back, inside dentelles* 8*vo.* 1839

50 Bentley Ballads (The), edited by Dr. Doran, *inserted at pp.* 44 *and* 74 *are the unlettered proofs of two etchings by G. Cruikshank which illustrated the Ballads in "Bentley's Miscellany," the first one signed by the artist, original cloth gilt, a fine copy.* 1858—Richard Bentley & Son, reprinted from "Le Livre" of October, 1885, with some additional Notes, 250 *printed, portraits, boards,* 1886 *cr.* 8*vo.* (2)

51 BEWICK (THOMAS) A GENERAL HISTORY OF QUADRUPEDS, FIRST EDITION, LARGE PAPER, *numerous woodcuts, inserted at front are the "Proposals for publishing" unknown to Hugo, original boards, uncut, enclosed in a lined cloth case,* VERY RARE IN THIS STATE 8*vo. Newcastle upon Tyne,* 1790

52 Bewick (T.) A General History of Quadrupeds, FIRST EDITION, *numerous woodcuts, original boards,* 1790—No. 223 of All the Year Round, Aug. 1st, 1863, *containing an article on Bewick's Birds, and an A. L. s. from Charles Dickens, Junior, relating thereto, enclosed in an envelope* 8*vo.* (2)

53 Bewick (T.) A General History of Quadrupeds, FOURTH EDITION (THE FIRST ON IMPERIAL PAPER), *numerous woodcuts, original boards, rebacked with stiff paper, uncut, a fine copy* 8*vo. Newcastle upon Tyne,* 1800

54 Bewick (T.) India proofs of Vignettes to Quadrupeds, Birds and Fables, *mounted on thick paper, two on a page, together with A. L. s.* (2 *pp.*) *from T. B. to J. R. Rowntree, dated Dec.* 20, 1824, *straight-grained red morocco gilt, blind and gilt panels on sides, enclosed in a gilt floreate border, g. e. by Riviere* 8*vo.* (1)

55 BEWICK (T.) History of British Birds, 2 vol. 1797-1804; History of Quadrupeds, 1800; Fables of Æsop, 1818; Select Fables, 1820; *together* 5 vol. *all* IMPERIAL 8VO, MANY UNTRIMMED EDGES, FIRST EDITIONS *of the Birds and Fables, and* FIRST *imperial* 8*vo edition of The Quadrupeds, numerous woodcuts by Bewick, green morocco, full gilt backs, a two-line fillet border on sides, inside panels, g. t. by Riviere,* A VERY FINE SET *Newcastle,* 1797-1820

*** Mr. Bruton, in his Notes loosely inserted, says: "I believe this to be the finest set of Bewick's Quadrupeds, Birds and Fables extant." On the title of the Quadrupeds, in Jane Bewick's handwriting, is "Presented by T. Bewick to his daughter, Jane Bewick." Vol. I of The Birds is the Early Issue with the Sea Eagle before the inscription on the rock on which the bird stands,

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LOT 55—*continued.*

and with two branches on the stump which appears by the Magpie, whilst the cut on p. 285, vol. I, is "before the bar," and the last leaf advertises the third edition of the Quadrupeds. The Supplement, in 2 parts, is also on Imperial paper, and is bound up with each vol. of The Birds; in addition to the Supplement in vol. II are the Addenda and the Additamenta, both on imperial paper and uncut—in this state very rare. Loosely inserted in vol. II of The Birds is a small paper copy of the Addenda.

56 Bewick (T.) History of British Birds, vol. I *only*, FIRST ISSUE OF THE FIRST EDITION, *numerous woodcuts, illustrations on pp.* 11 *and* 75 *in the earliest state, that on p.* 285 *before the Bar, and the advertisement of the third edition of The Quadrupeds on last leaf, original boards, rebacked with vellum, uncut, a fine copy* *imp.* 8*vo. Newcastle*, 1791

*** Mr. Bruton says: "The only copy in boards I have ever seen."

57 Bewick (T.) History of British Birds, vol. I *only*, SECOND ISSUE OF THE FIRST EDITION, *numerous woodcuts, the illustration on p.* 285 *before the Bar, original boards, with the paper label, uncut (slightly broken); from the Jupp collection, with his ex-libris, a fine copy* *imp.* 8*vo. ib.* 1791

58 Bewick (T.) History of British Birds, vol. II *only, woodcuts, half calf, uncut* *imp.* 8*vo. ib.* 1804

59 Bewick (T.) History of British Birds, FIRST EDITION, 2 vol. *thin paper, woodcuts, those of the Sea Eagle and Magpie in first state, and the woodcut on p.* 285, *vol. I, before the Bar, supplements at end of each vol. green morocco, backs emblematically tooled, inside dentelles, g. t. by Riviere* *roy.* 8*vo. ib.* 1797-1804

*** Loosely inserted in vol. I are two portraits of Bewick, a leaf from Æsop, with thumb-mark receipt, a printed letter to the Editor of Newcastle Magazine, with list of desiderata, and MS. list of engravings not by Bewick.

60 Bewick (T.) History of British Birds, FIRST ISSUE OF THE FIRST EDITION, 2 vol. *thin paper, numerous woodcuts, original boards, with label, uncut, enclosed in an olive morocco case* *roy.* 8*vo. ib.* 1797-1804

61 Bewick (T.) History of British Birds, FIRST EDITION, FIRST ISSUE, 2 vol. (*vol. I thin paper, vol. II thick paper*), *numerous woodcuts, vol. I half calf (a little thumbed), loose in covers and back strip off, vol. II original boards, upper cover loose and back strip off, uncut* *roy.* 8*vo. ib.* 1797-1804

62 Bewick (T.) History of British Birds, vol. II *only, numerous woodcuts, original boards, with the paper label, uncut* *roy.* 8*vo. ib.* 1804

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63 Bewick (T.) History of British Birds, third edition, 2 vol. in 1, *woodcuts, contains Bonfellow's plan and description of the decoys for Wild Fowl (not in previous editions), polished calf gilt, a three-line fillet border, g. e. by Riviere* 8*vo. Newcastle*, 1809

64 Bewick (T.) A Supplement to the History of British Birds, 2 parts, also the rare Additamenta, in 1 vol. *woodcuts, loosely inserted is a copy of the Addenda on large paper, straight grained red morocco, uniform with lot* 54 *imp.* 8*vo. ib.* 1821

65 Bewick (T.) Supplement to the History of British Birds, 2 parts in 1, *woodcuts, original boards, with label on side, roy.* 8*vo. ib.* 1821 ; another edition, *containing a few more leaves, half calf (rubbed)* 8*vo. ib.* 1821

66 Bewick (T.) Figures of British Land Birds (with the Vignettes), engraved on wood by T. Bewick, to which are added a few Foreign Birds, with their vulgar and scientific names, vol. I (*all published*), *with the curious vignette, in the first state, at end, and 4 plates in duplicate, green morocco, panelled gilt back, inside dentelles, g. t. by Riviere* 8*vo. ib.* 1800

67 Bewick (T.) Figures of British Land Birds, to which are added a few Foreign Birds, *original boards, uncut, a fine copy roy.* 8*vo. Newcastle-upon-Tyne*, 1800

68 Bewick (T.) [Figures of] British Birds [and fourteen Foreign Land Birds], without the letterpress, first edition, *fine impressions of the beautiful woodcuts, portrait on india paper (mounted) inserted, and loosely inserted, A. L. s. from William Harvey, referring to Bewick, light green morocco, full gilt back, line side borders, with floreate corners, g. e. by Riviere ; from the Jupp and Pinkney collections* 4*to. Newcastle, E. Walker*, 1817

*** Only 25 copies printed.

69 Bewick (T.) Vignettes [to Thos. Bewick's various works] without the letterpress ; with pencil memorandum on title : "*for home (perfect),*" written by Miss Bewick, *fine impressions of the beautiful woodcuts on thin office paper, printed under Bewick's personal inspection, A. L. s. (1 page) from Bewick to W. Kell inserted, light green morocco, by Riviere, uniform with the preceding lot ; from the Hugo and Pinkney collections* 4*to. ib.* 1827

*** Only a few copies printed.

70 Bewick (T.). Goldsmith (Oliver) Poetical Works, first edition, *with woodcuts by T. Bewick, tree-calf gilt, g. t. upper wrapper with label, slightly defective, bound in, by Riviere* 12*mo. Hereford*, 1794

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71 Bewick (T.). Goldsmith (O.) Poetical Works, another edition, *woodcuts by T. Bewick, tree-calf gilt, g. t. uniform with the preceding lot* 12*mo. Gloucester*, 1809

72 Bewick (T.). Goldsmith (O.) The Vicar of Wakefield, 2 vol. in 1, *woodcuts by T. Bewick, tree-calf gilt, g. t. by Riviere, a fine copy* 12*mo. Hereford*, 1798

73 Bewick (T.). Goldsmith (O.) The Vicar of Wakefield, 2 vol. in 1, another copy, *wanting half-title, half calf* 12*mo. ib.* 1798

74 Bewick (T.) Life and Adventures of a Fly, 13 *woodcuts by T. Bewick, tree-calf gilt, E. Newbery, n. d.*—A New Lottery Book of Birds and Beasts for Children, *woodcuts by T. Bewick, original boards, enclosed in a leather case*, RARE, *Newcastle, T. Saint*, 1771 16*mo.* (2)

75 Bewick (T.) Moral Instructions of a Father to his Son, third edition, *woodcuts, the last* 6 *ll. slightly repaired at foot, affecting three or four letters, tree-calf gilt, g. e. by Riviere* 12*mo. Newcastle, T. Saint*, 1775

*** The woodcuts are the earliest productions of Thos. Bewick.

76 Bewick (T.) A Pretty Book of Pictures for Little Masters and Misses, or Tommy Trip's History of Beasts and Birds, FIRST EDITION, *woodcut by Bewick, original flowered boards, probably unique, J. Newbery*, 1752; another edition, the twelfth, *with variation of frontispiece (slightly cut into), n. d. in a brown morocco case in two compartments; from the Truman, Marshall and Douglas collections* 16*mo and* 24*mo.* 2 *in a case*

77 Bewick (T. and John) Descriptive and Critical Catalogue of Works, *illustrated by T. and J. Bewick, portrait, facsimile and illustrations, J. Gray Bell*, 1851—Hugo (T.) The Bewick Collector, with Supplement, 2 vol. 1866-8; *both original cloth*; and another 8*vo.* (4)

78 Bewick (T.). Dobson (Austin) Thomas Bewick and his Pupils, EDITION DE LUXE, 200 *copies printed, portrait and illustrations, half parchment*, 1884—Notes by F. G. Stephens on a Collection of Drawings and Woodcuts by Thomas Bewick, 1880, ILLUSTRATED EDITION, *original cloth, y. e.; J. M. Marshall's copy, with his pencil notes*, 1881 4*to.* (2)

N.B.—*For other Bewick items, see lots* 245, 298, 349, 357, *and* 415.

79 Bible. Biblia das ist die gantze Heilige Schrifft, *portrait of Luther, contemporary red morocco gilt, g. e. silver clasp* *sm.* 4*to. Gotha* [1712]

80 Bibliography. Catalogue of the Library of Bernard B. Macgeorge, *printed for private use, presentation copy, original buckram, g. t.* 8*vo. Glasgow*, 1906

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81 Binns (W. Moore) First Century of English Porcelain, *coloured and plain plates, original figured cloth, g. t.* 4*to.* 1906

82 Biondi (Sir Francis) An History of the Civill Warres of England between the two Houses of Lancaster and Yorke. Englished by Henry Earl of Monmouth, 2 vol. in 1, *engraved frontispiece by Richard Elstracke, no title to vol. II, old calf, r. e.*
sm. folio. John Benson, 1641

83 Boswell (James) Journal of a Tour to the Hebrides with Samuel Johnson, FIRST EDITION, 12 *lines of verse in a contemporary hand on fly-leaf, signed* W. L. *old calf (joints broken)*
8*vo. Charles Dilly*, 1785

84 Brant (Sebastian) Ship of Fools, 1570. Stultifera Navis qua omnium mortalium narratur stultitia . . . An. Do. 1570. The Ship of Fooles, wherein is shewed the Folly of all States, with divers other workes adjoyned unto the same . . . Translated out of Latine into Englishe by Alexander Barclay, Priest, *large cut on title and numerous cuts in the text, lower corner margin of last leaf defective and repaired, old russia, full gilt floreate back and side borders, g. e.* (*Weir*), FINE COPY (*Thos. Jolley's afterwards Huth's*)
sm. folio. [Colophon] *Imprinted . . in Paules Churchyarde by John Cawood Printer to the Queenes Maiestie*, 1570

*** This SECOND AND VERY RARE EDITION contains some additional Pieces not in Pynson's edition. The original Latin in Roman letter precedes each section. The Ship of Fools is followed by a translation of Mancinus's Mirrour of Good Maners, with the Latin in the margin. At the end are five Eclogues by Barclay.

85 Brough (R. B.) Life of Sir John Falstaff, FIRST EDITION, *plates by George Cruikshank, and inserted at p.* 190 *are two pencil sketches by G. C., and at front an etching of Falstaff on india paper, original cloth gilt*
8*vo.* 1858

86 Browne (Sir Thomas) Works, FIRST COLLECTED EDITION, *portrait by White, old calf (joints broken) folio. Tho. Basset, etc.* 1686

87 Bulwer (J.) Anthropometamorphosis: Man Transform'd: or, The Artificiall Changling historically presented, in the mad and cruel Gallantry, foolish Bravery, ridiculous Beauty, filthy Fineuesse, and loathsome Loveliness of most Nations, fashioning and altering their Bodies from the Mould intended by Nature, *portrait by W. Faithorne, engraved frontispiece by T. Cross, and numerous woodcuts, old tree-calf gilt (repaired), g. e.* RARE
sm. 4to. W. Hunt, 1653

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88 Bunn (Alfred) A Word with Punch, No. 1 (to be continued, if necessary), *all published, illustrations, boards, lettered on side*
4to. n. d. [1847]

*** The rare original of the satire on Punch, particularly pilloryng Douglas Jerrold, Gilbert à Beckett, and Mark Lemon, satirised under the names of *Wronghead*, *Sleekhead*, and *Thickhead*.

89 Burlington Fine Arts Club: Exhibition of English Mezzotint Portraits from circa 1750 to 1830, 30 *plates, original cloth*
folio. 1902

90 Burton (Robert) The Anatomy of Melancholy, *engraved title (mounted), a few ll. discoloured, diced calf, repaired*
folio. For H. Cripps, 1660

91 Burton (William) History and Description of English Porcelain, 24 *plates in colours, together with* 11 *plates of Marks in colours and gold, and numerous illustrations; the late R. Drane's copy with his Notes, original cloth, g. t.*
8vo. 1902

92 Caldecott (Randolph) Some of Æsop's Fables, with Modern Instances, FIRST EDITION, *shown in* 81 *designs by R. Caldecott, all the plates coloured by hand, polished calf gilt, g. e. the original cloth covers preserved*
4to. 1883

*** The original cloth covers contain designs not repeated in the book.

93 Caldecott (R.) The Complete Collection of Pictures and Songs, with Preface by Austin Dobson, 1887; Contributions to the Graphic, with Preface by Arthur Locker, 1888; *both with coloured plates, original cloth, g. t.*
folio. (2)

94 Caldecott (R.) Caldecott Picture Books as published by George Routledge, 16 vol. A COMPLETE SET *with coloured illustrations, original pictorial wrappers, in fine condition*
4to. n. d.

95 Caldecott (R.) Picture Book containing John Gilpin, The House that Jack Built, Babes in the Wood, and An Elegy on the Death of a Mad Dog, *coloured plates; attached to fly-leaf is an A. L. s.* (2 *pp.*) *with pen-and-ink sketch on top of page one from R. C. to Mr. Drane, also, loosely inserted, A. L. s.* (3 *pp.*) *from R. C. to Evans the engraver, original cloth*
4to. Routledge, n. d.

96 Caldecott (R.). Locker (Mrs. Frederick) What the Blackbird said, *original cloth*, 1881: Jack and the Bean-Stalk: English hexameters by Hallam Tennyson, *original cloth*, 1886; and two others, *all with illustrations by Randolph Caldecott*
sm. 4to. (4)

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97 Catalogue of a Collection of Printed Broadsides in the possession of the Society of Antiquaries of London, compiled by Robert Lemon, *original cloth*, 1866—Catalogues of the Third Exhibition of National Portraits, S. Kensington, *with photographs of D. and S. Lysons (foxed) loosely inserted, half russia (one cover loose)*, 1868; and others 4*to.* (6)

98 Charles II. Boscobel: or, The History of His Sacred Majesties most miraculous Preservation after the Battle of Worcester, 3 Sept. 1651, FIRST EDITION, *portrait and folding plate, name "Tho: Priestley" on title; lightly attached is an A. L. s. (3½ pp.) from W. H. Ainsworth to Samuel Lysons referring to the Boscobel Tracts, etc. straight-grained blue morocco, g. e.*
12*mo.* *Printed for Henry Seile*, 1660

99 Clarendon (Edward, Earl of) History of the Rebellion and Civil Wars in England, 3 vol. in 6, *illustrated by the insertion of hundreds of portraits, views and maps, russia (backs repaired), g. e.*
8*vo.* *Oxford*, 1819

100 Clark (Samuel) The Gunpowder-Treason: Being a Remembrancer to England of that ancient deliverance from that Horrid Plot, etc. *inlaid and extra-illustrated by the insertion of 27 old engravings and portraits, including Hollar's portrait of Charles I, olive morocco plain, by Riviere*
folio. *Printed by A. Maxey for John Rothwel*, 1657

101 Clarke (Wm.) Three Courses and a Dessert, FIRST EDITION, *decorations by G. Cruikshank, olive levant morocco, panelled sides, g. t. by Zaehnsdorf, fine copy, containing six first proofs on india paper from the Truman collection*
cr. 8*vo.* *Vizetelly and Co. etc.* 1830

102 Claude le Lorrain. Liber Veritatis, 3 vol. *mezzotint portraits of Claude le Lorrain and of Richard Earlom, and* 300 *plates in bistre, vol. I and II calf (joints broken), vol. III half roan*
folio. 1777 *and* 1819

103 [COLLIER (J. P.)] PUNCH AND JUDY, with Illustrations designed and engraved by George Cruikshank, FIRST EDITION, *coloured plates, original light green canvas boards with paper label, enclosed in a cloth clasp case*, RARE IN THIS STATE; *from the Douglas collection*
cr. 8*vo.* *S. Prowett*, 1828

*** On the fly-leaf Mr. Bruton has written: "The finest copy I have ever seen."

104 [Collier (J. P.)] Punch and Judy, with Illustrations drawn and engraved by George Cruikshank, second edition, *duplicate set of plates, one coloured and one on india paper, proofs of the 4 woodcuts on india paper inserted at pp. 32 and 86, crushed dark green morocco, panelled gilt back, a 3-line fillet border on sides, inside dentelles, paper label preserved, g. t. by Riviere, a fine copy, with some interesting notes by Mr. Bruton on the fly-leaf*
cr. 8*vo.* *S. Prowett*, 1828

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105 [Collier (J. P.)] Punch and Judy, third edition, *plates by G. Cruikshank on india paper from the first edition,* AUTHOR'S OWN COPY *with MS. note by him on fly-leaf, and loosely inserted a page of MS. notes by Collier, original green cloth*
cr. 8vo. W. H. Reid, 1832

106 [COLLIER (J. P.)] PUNCH AND JUDY, PLATES BY GEORGE CRUIKSHANK, *a complete set of the etchings in two states, coloured and on india paper, the former on large paper, the latter being the earliest issue, the printed cover of which is inserted; also inserted, undivided proofs of the woodcuts on india paper and a proof etching, washed, as instructions to aquatinter by Robert Cruikshank of his plate from the English Spy; and inlaid are 3 cuttings of letters about Punch, one from Mr. Bruton; green morocco, panelled gilt back, panelled sides with corner fleurons, g. t. by Riviere*
8vo. S. Prowett, 1828

*** Mr. Bruton says in his note: "The only other coloured set on large paper known to me is that which forms part of Mrs. Cruikshank's bequest to the South Kensington Museum."

107 Colman (George) Broad Grins, *illustrations, name on title, and loosely inserted A. L. s. (1 p. 4to) from the author to Lady Blessington, original cloth,* 1839—Hood (T.) and J. R. Reynolds: Odes and Addresses to Great People, *original boards,* 1825
cr. 8vo. (2)

108 Colvin (Sir Sidney) Early Engraving and Engravers in England (1545-1695), *with 41 facsimiles in photogravure and many illustrations in the text, half morocco, g. t. folio.* 1905

189 Cowper (Wm.) The Diverting History of John Gilpin, FIRST EDITION, *six illustrations by G. Cruikshank, engraved on wood, original stiff paper wrappers as issued, fine copy*
sq. 12mo. C. Tilt, etc. 1828

110 Crane (Walter) The Baby's Own Æsop, 1887; The Baby's Bouquet, *n. d.*; The Baby's Opera, *n. d.*; *all with coloured illustrations by Walter Crane, pictorial boards sm. 4to.* (3)

111 Crane (W.) and K. Greenaway. The Quiver of Love, FIRST ISSUE, *with eight plates (in later issue there were only six), illustrations in colours, original cloth gilt, g. e.* 1876—The April Baby's Book of Tunes, by the Author of "Elizabeth and her German Garden," *coloured illustrations by Kate Greenaway, original cloth,* 1900 *4to.* (2)

112 Crawley-Boevey (Arthur W.) The "Perverse Widow": being passages from the Life of Catherina, Wife of William Boevey, Esq. of Flaxley Abbey, Gloucester, with Genealogical Notes of that Family, *portraits, original cloth, g. t. 4to.* 1898

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113 CRUIKSHANK (GEORGE) THE HUMOURIST: A Collection of Entertaining Tales, Anecdotes, Repartees, Witty Sayings, Epigrams, Bon-Mots, Jeu d'Esprits, etc. carefully selected, *all* FIRST EDITIONS, 4 vol. 40 COLOURED ETCHINGS by G. C. *original pink printed and illustrated boards, uncut (stained and defective), enclosed in a cloth-lined sectional case*, EXCESSIVELY RARE

cr. 8vo. James Robins & Co. Albion Press, Ivy Lane, Paternoster Row, 1819-20

113A CRUIKSHANK (G.) THE HUMOURIST, Another copy: A Collection of Entertaining Tales, Anecdotes, Repartees, Witty Sayings, Bon Mots, Jeu d'Esprits, etc, carefully selected, 4 vol. 40 *coloured etchings by Geo. Cruikshank, inscribed on title of each vol. in the handwriting of the artist: "To Fred^k. Locker, Esq. with the best regards of Geo. Cruikshank," red morocco, full gilt backs, panelled gilt sides with fleurons, g. e. front wrappers (mounted) bound in, by Riviere* *cr. 8vo. J. Robins & Co.* 1822, 19, 20

114 Cruikshank (G.) The Cream of the Jest: A Fund of Chaste Wit and Humour, in three parts, contributed by Publications of the Day, FIRST EDITION, *coloured frontispiece, in five compartments by G. Cruikshank, 10 extra coloured plates by George and Robert Cruikshank inserted, and also inserted at end two etchings and a drawing by R. Cruikshank, with MS. Notes by G. Cruikshank on the etchings, olive morocco, panelled gilt back, inside dentelles by Riviere* 12*mo. Derby, H. Mozley, etc. n. d.* (1826)

115 CRUIKSHANK (G.) POINTS OF HUMOUR, illustrated by a series of plates from designs by G. C. FIRST EDITION, 2 parts in 1, *orange morocco, panelled gilt back, a three-line fillet border on sides, inside dentelles, g. e. by Riviere*

8*vo. C. Baldwyn, Newgate St.* 1823-4

*** On the fly-leaf is the following note by Mr. Bruton: "This is an exceptionally fine copy of both parts—coloured and india. Part 1 is printed on yellow paper, the earliest issue, and the coloured plates in Part 1 are of the first issue and are much superior to those in the later editions. The india and coloured plates illustrating Point VIII in Part 1 are first states, very rare, especially that in colour. The plate in the second issue was, as described by G. W. Reid in his Cruikshank Catalogue, 'almost entirely worked over,'" etc.

116 CRUIKSHANK (G.) POINTS OF HUMOUR, illustrated by a series of plates from designs by G. C. FIRST ISSUE OF THE FIRST EDITION, 2 parts, COLOURED PLATES, *original wrappers, uncut, with 4 ll. of advertisements at end of part II, enclosed in a crimson drop case, from the Douglas collection*, RARE

8*vo. C. Baldwyn, Newgate-Street*, 1823-4

*** Both parts with coloured etchings and both the earliest issue. Part I is the only first issue in the wrapper Mr. Bruton had ever

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LOT 116—*continued.*

seen. The letterpress is on yellow paper, and Plate VIII is in the first state before it had been almost entirely worked over with dry point (*vide* note on page 102 of Reid's catalogue.) Part II is also the earliest issue, page 5 ending with the words "and did," whereas in the second issue they are "ran out." A note by Mr. Bruton and part of a letter from Capt. Douglas loosely inserted.

117 CRUIKSHANK (G.) POINTS OF HUMOUR, illustrated by a series of plates from designs by G. C. FIRST EDITION (and FIRST ISSUE OF PART 1), 2 parts, *plates on india paper, a set of coloured plates inserted, those in part* 1 *being inlaid; all the plates in early state, the second state of plate illustrating Point VIII (coloured) has been inserted to show the alteration, original wrappers, with advertisements, enclosed in a padded cloth spring case,* RARE

8vo. *C. Baldwyn, Newgate Street,* 1823-4

*** From the Truman collection with his notes. Mr. Bruton's notes loosely inserted.

118 CRUIKSHANK (G.) POINTS OF HUMOUR, illustrated by a series of plates from designs by G. C. 2 parts, FIRST EDITIONS (part 2 FIRST ISSUE), COLOURED PLATES, *with* 8 *plates in part* 1 *in duplicate, part* 1 *in sheets, part* 2 *in original wrappers*

8vo. *C. Baldwyn, Newgate Street,* 1823-4

119 Cruikshank (G.) Smiles for all Seasons, second edition, *etched frontispiece by G. C. in five compartments, marbled calf gilt, g. t. front wrapper bound-in by Bedford*

8vo. *Baldwyn, etc.* 1825

*** The frontispiece did not appear in the first edition.

120 Cruikshank (G.) Six Illustrations to Cowper's Diverting History of John Gilpin, *proofs on india paper with a copy of the work,* 12mo, *inlaid, and a coloured plate from The Humourist inserted at page* 16, *polished calf gilt, a three-line fillet border on sides, g. e. cover bound-in by Riviere* sm. 4to. *Charles Tilt,* 1828

121 CRUIKSHANK (G.) Illustrations to Popular Works, 6 *plates,* LARGE PAPER *proofs on india paper, also a duplicate set of the plates on* LARGE PAPER *inserted, all of which are unique touched proofs in early state, three having additional work in the margins, also the original drawing of "The Combat between Roderick and Captain Weazel" in sepia, with pencil sketches, placed as a frontispiece, green morocco, panelled gilt sides, with corner ornaments, inside panels, covers bound in, g. t. by Worsfold; from the original Bruton collection* folio. 1830

*** The additional work in the margin of "The Family Picture" includes a portrait of Cruikshank, which is reproduced in Mr. Layard's "Cruikshank's Self Portraits." On the title-page, in the artist's autograph, is "From George Cruikshank to his dear friend C. A. Howell."

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122 Cruikshank (G.) Illustrations of Popular Works, part 1 [*all published*], 6 *plates, original wrappers, fine copy*
8*vo.* *For the Artist* [1830]

123 Cruikshank (G.) Illustrations to Popular Works, LARGE PAPER, 6 *plates, proofs on india paper, in wrappers as issued, three copies* (*two from the Truman collection*) *folio.* 1830

124 Cruikshank (G.) Twelve Sketches illustrative of Sir Walter Scott's Demonology, with letterpress, *india proofs loose in original boards as issued, enclosed in a cloth slip case, lettered on side, in fine state* 8*vo.* *Published for the Artist*, 1830

125 Cruikshank (G.) The Bee and the Wasp, FIRST EDITION, 4 *etchings by G. Cruikshank, and a duplicate set on india paper, mounted, laid on, before the title, are the words "The Bee and the Wasp," in the artist's hand-writing, to serve as a title to the proofs, red morocco, panelled gilt back, inside dentelles, g. t. wrappers bound in, by Riviere* 12*mo.* *Charles Tilt*, 1832

126 Cruikshank (G.) The Bee and the Wasp, a Fable in Verse, FIRST EDITION, 4 *etchings by G. C. with the* 8 *pp. advertisements at end, half blue calf, uncut, wrappers bound-in, a fine copy*
12*mo.* *C. Tilt*, 1832

127 CRUIKSHANK (G.) SUNDAY IN LONDON, FIRST EDITION, *frontispiece,* 10 *full-page woodcuts and* 3 *vignettes, presentation copy, inscribed by the artist: "To Frederick Locker with the best regards of his sincere friend Geo. Cruikshank, June 8th,* 1861," *olive morocco, panelled back, interlaced geometrical design on sides, inside panels, g. e. by Riviere, a fine copy*
cr. 8*vo.* *E. Wilson*, 1833

*** Loosely inserted are india proofs of the plates facing pp. 37, 38, and 42.

128 Cruikshank (G.) Sunday in London, illustrated in 14 cuts by George Cruikshank, *title, list of engravings and* 14 *plates on india paper* (50 *copies so done*), *half morocco, g. t. wrappers bound-in,* VERY RARE *cr.* 8*vo.* *Effingham Wilson*, 1833

129 CRUIKSHANK (G.) MY SKETCH BOOK, FIRST EDITION, *coloured plates, with first state of no.* 5 *in part* 2, *polished calf gilt, inside dentelles, g. e. by Riviere; from the Truman collection, with his notes on the fly-leaf, a fine copy* *oblong* 4*to.* *Charles Tilt*, 1834

130 CRUIKSHANK (G.) A Comic Alphabet, Designed, Etched and Published by George Cruikshank, No. 23, Myddelton Terrace, Pentonville, FIRST ISSUE, 22 COLOURED *subjects on a folding sheet, original boards, with title on upper cover, and portrait of Tilt, the bookseller, on lower cover, A. L. s.* (5 *pp.*) *from Capt. Douglas, relating to the book is loosely inserted, enclosed in a red morocco case, panelled back and frame sides; from the library of the Rev. R. H. Barham, with his ex-libris* 16*mo.* 1836

*** Inside the cover, Mr. Bruton has written: "The only genuine coloured copy of the first issue I have ever seen."

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131 Cruikshank (G.) Nights at Sea, *extracted from Bentley's Magazine, printed title supplied, plates by George Cruikshank, red morocco, panelled gilt back, inside dentelles, g. t.* 8*vo.* [1837]

132 Cruikshank (G.) George Cruikshank's Omnibus, edited by Laman Blanchard, FIRST EDITION, *plates by G. Cruikshank, polished calf gilt, inside dentelles, g. e. by Riviere* 8*vo. Tilt and Bogue*, 1842

133 Cruikshank (G.) Table Book, edited by G. A. à'Beckett, FIRST EDITION, *etchings and woodcuts by G. Cruikshank, with all the original covers and advertisements preserved at end (part XII having front wrapper only), green morocco, panelled gilt back, inside dentelles, g. t. by Riviere* 8*vo. Punch Office*, 1845

134 CRUIKSHANK (G.) THE FAIRY LIBRARY, a complete set, viz: Hop-o'-my-Thumb, Jack and the Bean Stalk, Cinderella, Puss in Boots; *all first issues, in original covers, and all, except Puss in Boots,* AUTOGRAPH PRESENTATION COPIES FROM G. CRUIKSHANK, 24 *etchings by G. Cruikshank, Puss in Boots is the only copy of the genuine first issue in wrappers known to Mr. Bruton, inserted in it are* 4 *plates in early states, and list of plates and sketches of cats by G. Cruikshank* (1 *leaf*); *included also in the set is a second issue of Cinderella, and a re-issue of Puss in Boots, the latter being a* PRESENTATION COPY FROM G. CRUIKSHANK, *the whole enclosed in a pale blue morocco spring case, silk lined, by Riviere* *sm.* 4*to. Bogue, n. d.*

135 Cruikshank (G.) Fairy Library, viz: Hop-o'-my-Thumb, Jack and the Bean Stalk and Cinderella, 3 parts (*only*), *all* FIRST ISSUES OF FIRST EDITIONS, 24 *etchings by G. Cruikshank, a few slightly foxed, original wrappers as issued* *cr.* 8*vo. David Bogue, n. d.*

136 Cruikshank (G.) Catalogue of the Truman Collection, sold at Sotheby's, May 7-12, 1906, LARGE PAPER, *plates, many coloured by hand; inserted is a coloured plate from "Points of Humour;" prices and purchasers' names, original wrappers* *imp.* 8*vo.* 1906

137 Cruikshank (G.). Cohn (Albert M.) A Bibliographical Catalogue of the Printed Works Illustrated by George Cruikshank, *presentation copy, original cloth* 8*vo.* 1914

138 Cruikshank (G.). Cohn (Albert M.) A Few Notes upon some Rare Cruikshankiana, 250 *copies issued, coloured and plain plates, original wrappers* (*two copies*) *imp.* 8*vo.* 1915

139 Cruikshank (G.). Cohn (Albert M.) A Few Notes, etc. Another copy *imp.* 8*vo.* 1915

140 Cruikshank (G.). Douglas (Capt. R. J. H.) The Works of George Cruikshank, classified and arranged, with reference to Read's Catalogue and approximate values, *frontispiece, presentation copy from the author, original cloth* 4*to.* 1903

141 Cruikshank (G.). Douglas (Capt. R. J. H.) The Works of George Cruikshank. Another copy, *original cloth* 4*to.* 1903

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142 CRUIKSHANK (GEORGE AND ROBERT) LONDON CHARACTERS, LARGE PAPER, *a series of 24 coloured plates, designed and etched by G. and R. Cruikshank, inserted are the original drawings of The Sailor and The Greenwich Pensioner by R. C. and a drawing by A. E. Gough of the Brewer's Drayman as frontispiece, the title is a reproduction in photo-lithography, Mr. Truman's notes loosely inserted, green morocco, panelled gilt back, g. t. other edges uncut, by Riviere, a fine copy* 4*to.* *J. Robins*, 1829

*** Mr. Bruton in his notes on fly-leaf says: "This is the only uncut large-paper set of London Characters known to me."

143 Cruikshank (Robert) Seven Illustrations to Monsieur Tonson [by John Taylor], *proofs on india paper, with a copy of the work (sm. 8vo) inlaid, inserted at page 10 is a coloured illustration by G. Cruikshank from The Humourist, dark green morocco plain, inside dentelles, g. e. by Riviere*
sm. 4to. *Marsh and Miller, n. d.* [1830]

N.B.—*For other Cruikshank items, see lots* 5-17, 20, 24, 25, 36-9, 41-2, 49. 50, 85, 101, 103-6, 149-155, 157, 167-174, 180, 194, 223, 253-4, 264, 270, 272, 279, 285, 287-291, 294, 299, 301-3, 306-8, 311, 318, 323, 325-6, 331, 340, 342, 350, 360, 378-81, 386-412.

144 Cunningham (Peter) Story of Nell Gwyn, FIRST EDITION, *frontispiece and woodcut illustrations, original cloth* *cr. 8vo.* 1852

145 Davenport (Cyril) Mezzotints, *one of 50 copies printed on Japanese vellum, portraits and views, limp vellum* 4*to.* 1904

146 [Dickens (Charles)] Sunday under Three Heads, by Timothy Sparks, FIRST EDITION, *vignette title and 3 plates by "Phiz" [H. K. Browne], original covers, enclosed in a folding cloth case, lettered*
12*mo.* *Chapman and Hall*, 1836

147 Dickens (C.) Sunday under Three Heads, *facsimile reprint, original wrappers*; The Village Coquettes, *facsimile reprint, original wrappers*; Extraordinary Gazette from Bentley's Miscellany, 2 *ll. with woodcut containing portrait of Dickens by "Phiz"* [1837]; Parley's Penny Library, vol. I, containing Barnaby Rudge, *cloth*, [1841] 8*vo. etc.* (4)

148 DICKENS (C.) THE VILLAGE COQUETTES, a Comic Opera, FIRST EDITION, *a stamp erased from title, red morocco, panelled gilt back, inside dentelles, uncut, by Riviere* 8*vo.* *Richard Bentley*, 1836

149 [DICKENS (C.)] SKETCHES BY "BOZ," Illustrative of Every-day Life and Every-day People, BOTH SERIES, FIRST EDITION, 3 vol. *with advertisements at the end of the second series, plates by G. Cruikshank, original cloth, enclosed in open cloth cases, lettered*
cr. 8vo. *John Macrone*, 1836-7

*** Inserted at front of vol. I is an A. L. s. (1 p.) from G. C. to J. Macrone. The second series is the earliest issue with the two plates, which appeared for the first time in the second edition inserted, also duplicates of four plates on india paper.

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150 [Dickens (C.)] Sketches by "Boz," SECOND SERIES, second edition, *plates by G. Cruikshank, including The Last Cab Driver and May Day in the Evening, which appeared for the first time in this issue, original cloth, enclosed in an open cloth case*
cr. 8vo. John Macrone, 1837

151 [DICKENS (C.)] SKETCHES BY "BOZ," THE FIRST 8VO EDITION, IN 20 PARTS, *with all the wrappers and advertisements, 40 illustrations by G. Cruikshank, folding cloth wrapper, the whole enclosed in a morocco silk-lined case, lettered Chapman and Hall*, 1837-9

*** With this lot will be sold THE VERY RARE PROOF OF THE WRAPPER, designed by G. C. for the 8vo edition of "Sketches by Boz," proposed to be published in parts by Macrone, of which only one other copy was known to Mr. Bruton, viz. the one in Mrs. Cruikshank's bequest to the British Museum: an impression of the wrapper, showing variations, as published by Chapman & Hall; and a MS. account by Pailthorpe of the engraving of the first mentioned; also two Letters from G. C. to Macrone (one imperfect) referring to the wrappers. AN EXCEPTIONALLY FINE SET OF "SKETCHES BY BOZ," WITH THE WRAPPERS IN REMARKABLY GOOD STATE. Ten of the parts are either wholly or partly not cut open. In No. 2 is the publisher's apology to the public for the price. In No. 5, the Nickleby Proclamation by "Boz," which was not inserted in the book when published in cloth. Eckel, in "The First Editions of Charles Dickens," makes no allusion to the Macrone wrapper.

[*See* ILLUSTRATION.]

152 [Dickens (C.)] Sketches by "Boz," FIRST OCTAVO EDITION, *with 40 full-page illustrations by G. Cruikshank, original cloth*, UNCUT, *wrappers of part I bound-in and a mounted wrapper of part VIII loosely inserted* *cr. 8vo.* 1839

*** The above is one of the original copies in which no imprint appeared on the early plates.

153 DICKENS (C.) ILLUSTRATIONS TO SKETCHES BY "BOZ," both series, BY G. CRUIKSHANK, *a complete set of 28 brilliant undivided proofs before letters on india paper, printed title supplied, green morocco, panelled gilt back, line borders, with corner ornaments on sides, inside dentelles, g. e.* *folio.* [1836]

*** Inserted at front are four A. L. s. from G. Cruikshank—one to Charles Dickens, and three to Macrone. One to the latter *dated Oct. 11th*, 1836, reads:

As it would not answer my purpose to stand idle, I have commenced another work which must be finished before I can take up the Secd Vol. of "Boz." I shall be extremely sorry should this affect any of yr Publishing arrangements, but it is clearly no fault of mine—I did expect to see the MS. from time to time, in order that I might have the privilege of suggesting any little alteration to suit the Pencil—but if you are printing the

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THE

STRANGE GENTLEMAN;

A Comic Burletta,

IN TWO ACTS.

BY "BOZ."

FIRST PERFORMED

AT

THE ST. JAMES'S THEATRE,

ON

THURSDAY, SEPTEMBER 29, 1836.

LONDON:
CHAPMAN AND HALL, 186, STRAND.
MDCCCXXXVII.

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LOT 153—*continued.*

book, all that sort of thing is out of the question—only this much I must say, that unless I can get good subjects to work upon, I will not work at all.

The plates are from the Dew collection, and the Letters from the Keary collection.

154 DICKENS (C.) THE LIBRARY OF FICTION, OR FAMILY STORY TELLER, parts I to VI *only, in the original wrappers, with illustrations by Seymour, Buss and "Phiz" [H. K. Browne], enclosed in a morocco drop case, lettered* 8vo. *Chapman and Hall* [1836]

*** Part I contains "The Tuggs at Ramsgate," by Chas. Dickens, with 2 illustrations by Seymour, the first illustrator of Pickwick; inserted is the etching by G. Cruikshank, which illustrated "The Tuggs at Ramsgate" when it subsequently appeared in the 8vo edition of "Sketches by Boz," published in 1839. Part II contains "A Little Talk about Spring and The Sweeps," by Chas. Dickens, with an illustration by R. W. Buss, the second illustrator of Pickwick; inserted is the etching by G. Cruikshank, which illustrated "A Little Talk," etc. when, under the altered title of "The First of May," it subsequently appeared in "Sketches by Boz"; the Cruikshank etching appearing for the first time in the second edition of the second series of the post 8vo edition of the "Sketches," published in 1837. On the outside back wrappers of parts I and II appears the announcement of the publication of No. I of the Posthumous Papers of the Pickwick Club, *with the preliminary notice written by Charles Dickens.*

155 Dickens (C.) The Library of Fiction, 2 vol. *with 28 illustrations, and inserted are the two illustrations by G. Cruikshank, included in the "Sketches by Boz," original cloth*

8vo. *Chapman and Hall*, 1837

156 [DICKENS (C.)] THE STRANGE GENTLEMAN; a Comic Burletta, in two Acts. By "Boz," THE EXCESSIVELY RARE ORIGINAL ISSUE, *with frontispiece by "Phiz" [H. K. Browne], crushed blue morocco, panelled gilt back, inside dentelles, g. t. by Wood*

12mo. *Chapman and Hall*, 1837

[*See* ILLUSTRATION.]

157 [Dickens (C.)] The Strange Gentleman, re-issue, *with frontispiece by G. Cruikshank, half morocco, g. t. paper covers bound in, and extra covers loosely inserted, padded with blanks*

12mo. *Chapman and Hall*, 1837

158 DICKENS (C.) SKETCHES OF YOUNG LADIES, by "Quiz," *with 6 illustrations by "Phiz" [H. K. Browne]*, 1837; Sketches of Young Gentlemen, *with 6 illustrations by "Phiz,"* 1838; Sketches of Young Couples, *with 6 illustrations by "Phiz,"* 1840; *all* FIRST EDITIONS, *in original pictorial boards, skilfully re-backed*

12mo. (3)

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159 DICKENS (C.) THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB, FIRST ISSUE OF THE FIRST EDITIONS, *complete in the original* 19/20 *numbers, engraved title, frontispiece, and* 41 *illustrations by Seymour, Buss and "Phiz" [H. K. Browne], addresses appear in nos.* 2, 3, 10, 15, 17, 18 *and* 20, *and all the numbers are dated* 1836; *all the parts are the earliest issue with all the advertisements, with the exception of three and possibly four slip advertisements hereafter mentioned; three numbers have names on front cover, and the back strips of a few numbers have been skilfully repaired; all the plates are in the early states; the plates in parts* 2 *to* 9 *are the very earliest states before the additions and re-biting; part* 10 *to* 19/20, *contain the first set of plates etched by "Phiz" for those particular numbers; "Phiz" etched two separate sets of plates, as the demand for the work was so enormous; the whole enclosed in a morocco silk-lined case, lettered*

8*vo. Chapman and Hall*, 1836-7

*** The following are some of the additional principal "points" of this copy :—

PART I. The plates are the *first* set etched by R. Seymour. (*He etched two sets of four plates and states this fact in his diary.*) Outside front wrapper "with four illustrations by Seymour," inside blank; the excessively rare advertisement of 4 ll. of New Works published by Chapman & Hall, dated March, 1836, and advertising (inter alia) "The Garland of Love," and No. 1 of "The Library of Fiction." The last page of the letterpress is headed "Posthumous Papers, etc." Back wrapper, inside blank; outside, announces the publication of No. I of "The Library of Fiction." The text to this part is the first issue and is of extreme rarity.

PART II. Outside front wrapper "With four illustrations by Seymour," inside, blank; the rare printed address announcing the death of Seymour; inside back wrapper, blank; outside announces the publication of No. II of "The Library of Fiction."

PART III. Outside front wrapper "with illustrations by R. W. Buss," inside, blank; a slip advertisement, 2 ll., advertising "Sunday under Three Heads"; the address announcing the engagement of Buss as illustrator; inside back wrapper, blank; outside announces the publication of No. III of "The Library of Fiction." This copy does not contain the advertisement of 2 ll. headed "The Toilet," advertising Rowland & Sons' Toilet Preparations.

PART IV. Outside front wrapper (and in all the remaining parts) "with illustrations," inside a list of new works published by Chapman & Hall, commencing "Sunday under Three Heads"; The Pickwick Advertiser, 2 ll.; inside back wrapper, a continuation of Chapman & Hall's advertisement, beginning with "Chess for Beginners"; outside advertises "The Library of Fiction," to be continued monthly, but not giving the particular number of the same. The fact that there is no number 17 in the Albemarle Street address of Murray's List of New Books is an additional proof of the earliest issue.

PART V. Inside front wrapper advertises "Sunday under Three Heads"; The Pickwick Advertiser, 2 ll.; at end are 2 ll. of advertisement beginning "James's Naval History"; inside back wrapper advertises "The

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LOT 159—*continued.*

Garland of Love"; the outside, No. V of "The Library of Fiction." This copy does not contain the folded advertisement of Rowland's Preparations with a woodcut of a black woman.

PART VI. Inside front wrapper advertises "Sunday under Three Heads"; The Pickwick Advertiser, 4 ll.; inside back wrapper advertises "The Garland of Love"; outside, No. VI of "The Library of Fiction."

PART VII. Inside front wrapper advertises "Cheap and Entertaining Periodicals"; the first volume of "The Library of Fiction"; The Pickwick Advertiser, 4 ll.; inside back wrapper "The Library of Fiction" continued; outside, "New and Splendid Volume—The Pictorial Album." This copy does not contain the slip advertisement of "Phrenology made Easy."

PART VIII. Inside front wrapper advertises "The Library of Fiction"; The Pickwick Advertiser, 4 ll.; two ll. of light blue paper advertising Geo. Henneky, Wine Merchant; inside back wrapper advertises "The Library of Fiction, No. 8"; "John Horner" (which was left out in later issues); outside, "New and Splendid Volume—The Pictorial Album."

PART IX. Inside front wrapper advertises "Tilt's Miniature Classical Library"; The Pickwick Advertiser, 6 ll. (the Douglas copy appears to have had only 4 ll.); at end 14 ll. of advertisements; inside back wrapper advertises "Heath's Picturesque Annual for 1837," outside, "Popular and Amusing Works, by C. Tilt—Comic Annual, 1837." This copy does not contain the slip advertisement of George Mann, bookseller.

PART X. Inside front wrapper advertises "Popular Works just published—The Sentiment of Flowers"; The Pickwick Advertiser, 8 ll.; The Address; at end, 2 ll. of advertisements (Literary Announcements and Ryall's Portraits); inside back wrapper, "Splendid New Year's Gifts"; outside, "Splendid Illustrated Works," published by Charles Tilt.

PART XI. Inside front wrapper advertises New Engravings, published by Ackermann; The Pickwick Advertiser, 4 ll.; inside back wrapper, Ackermann's announcement continued; outside, Magazine of Domestic Economy.

PART XII. Inside front wrapper advertises New Works, by Longmans; The Pickwick Advertiser, 4 ll.; inside back wrapper, Cowen & Warings, caoutchouc; outside, Fraser's Magazine for 1837.

PART XIII. Inside front wrapper advertises Important Invention, etc.; The Pickwick Advertiser, 8 ll.; at end 3 ll. of advertisements; inside back wrapper, Manly Exercises; outside, New Works of Longmans.

PART XIV. Inside front wrapper advertises Lodge's Portraits; Pickwick Advertiser (No. XIV), 12 ll.; at end, 4 ll. of advertisements announcing New Works, by Baldwin & Cradock; inside back wrapper advertising The Court Magazine; outside advertising New Works, published by Charles Tilt.

PLATE XV. Inside front wrapper advertising Sam Weller's "Illustrations of Pickwick"; The Pickwick Advertiser (No. XV), 8 ll.; address and advertisement, 2 ll.; 12 ll. of advertisements, one illustrated with specimen plate; inside back wrapper advertising the Cunningham Gallery; outside, Sanger's Patent Medicines.

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LOT 159—*continued.*

PART XVI. Inside front wrapper advertising Sam Weller's "Illustrations"; The Pickwick Advertiser (No. XVI), 4 ll.: inside back wrapper advertising New Works on India; outside, New Works in the Press of A. H. Bailey & Co.

PART XVII. Inside front wrapper advertising Chubb's New Patent Detective Locks; The Pickwick Advertiser (No. XVII), 4 ll.; the Address, by the publishers, dated August 26th, 1837; at end, 13 ll. of advertisements; inside back wrapper advertising the fourth edition of "Sketches of Young Ladies"; outside, "Gardener's Gazette."

PART XVIII. Inside front wrapper advertising Weller's "Illustrations of Pickwick"; The Pickwick Advertiser (No. XVIII), 8 ll., the notice of completion of Pickwick, and 7 ll. of advertisements at end; inside back wrapper, Mr. Charles Heath's "Gems of Beauty"; outside, Splendid Annual for 1838.

PARTS XIX AND XX. Inside front wrapper advertising "Seymour's Popular Sketches"; The Pickwick Advertiser (Nos. XIX and XX), 12 ll.; one leaf of advertisement, announcing New Work, by Boz; 3 ll. of advertisements, and Mechi's Catalogue; inside back wrapper, advertising Magazine of Domestic Economy; outside, advertising Savery's Silver Goods.

159A Dickens (C.) Pickwick Papers, Another issue of Part III, containing the "Phiz" plates, "The Arbour Scene" and "Mr. Wardle and Friends under the Influence of the Salmon."

160 DICKENS (C.) PICKWICK PAPERS, FIRST EDITION, *with plates by Seymour and Phiz, and the two Buss plates, all the plates in the first state, dark green morocco, panelled gilt back, inside dentelles, g. e. (wrapper of part 2 cut down, bound in), by Riviere*
8vo. *Chapman and Hall*, 1837

*** On the title-page is the autograph signature of Charles Dickens, and the date, May 1870, which he signed for Mr. Bruton on the last day at which he was at the office of "All the Year Round."

161 Dickens (C.) Pickwick Papers, FIRST EDITION, *with plates by Seymour and Phiz, half green morocco, g. e.*
8vo. *Chapman and Hall*, 1837

*** This copy has the Tony Veller title and two plates of part XII without the pages marked on them, the first of these plates "Sam Weller's Valentine" is misplaced at page 242 instead of page 342.

162 Dickens (C.) Crowquill's Illustrations of Pickwick, *coloured plates, red morocco, inside dentelles, the covers of part 1 bound-in by Riviere; from Mackenzie and Douglas collections* 8vo. *Ackermann*, 1837

163 Dickens (C.). [Onwhyn (T.)] Thirty-two illustrations to the Pickwick Club by Samuel Weller, complete in the 8 (all published) parts, in the original green wrappers, with publisher's imprint and date of publication 8vo. *E. Grattan*, 1837

164 Dickens (C.). [Onwhyn (T.)] Thirty-two illustrations, Another set, COLOURED, without publisher's imprint and date, *unbound*
8vo. *E. Grattan*, [1837]

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165 Dickens (C.). Heath (W.) Pickwickian Illustrations, 20 *plates, in paper covers with original label, slightly thumbed*, VERY RARE 8vo. *Maclean*, [1837]

166 Dickens (C.) Illustrations to the Pickwick Papers, 23 loose plates (some duplicates) and a number of parts, mostly incomplete, and advertisements; also incomplete part I of Sketches by Boz; parts I and XIV of Mutual Friend; two Photographic Reproductions of the Bell Inn, Berkeley Heath, title and 2 plates by R. W. Buss, illustrating the transactions of the Pickwick Club, *all enclosed in boarded cloth case* 8vo. (1)

167 [Dickens (C.)] Memoirs of Joseph Grimaldi, edited by "Boz," FIRST EDITION, FIRST ISSUE, 2 vol. *illustrations by George Cruikshank, and a portrait of Grimaldi, with Bentley's 36 pp. catalogue of new books; loosely inserted is an A. L. s. (1 p.) of Grimaldi, original pink cloth, enclosed in an open cloth case* cr. 8vo. *Bentley*, 1838

*** The plate of "The Last Song" is before the theatrical figures were engraved round the etching.

168 Dickens (C.) Memoirs of Joseph Grimaldi, FIRST EDITION, second issue, 2 vol. *illustrations by George Cruikshank, and loosely inserted 2 coloured plates and 2 A. L. s. from Bentley to Truman relating to the work (a few slight stains), original cloth gilt.* cr. 8vo. *Bentley*, 1838

169 [Dickens (C.)] Oliver Twist, by "Boz," FIRST EDITION, 3 vol. *plates by George Cruikshank (including the "Fireside" and substituted plates), loosely inserted in vol. II is an A. L. s. (1½ pp.) from Charles Dickens, junior, original brown cloth, each vol. enclosed in an open cloth case* cr. 8vo. *Bentley*, 1838

170 [Dickens (C.)] Oliver Twist, by "Boz," FIRST EDITION, 3 vol. *another copy, containing the suppressed and substituted plates, presented to Mr. Bruton by George Cruikshank, with inscription on title of vol. I (wants pp. before title to vol. I and half-title to vol. III), 2 A. L. s. from Charles Dickens, junior, loosely inserted in vol. I, half calf, g. e.* cr. 8vo. *Bentley*, 1838

171 Dickens (C.) Oliver Twist, FIRST 8VO EDITION, *plates by George Cruikshank, and inserted the first state of the plate "Rose Maylie and Oliver" as it appeared in Bentley's Magazine, original cloth, with wrappers of part I inserted* 8vo. *Bradbury & Evans*, 1846

172 DICKENS (C.) ADVENTURES OF OLIVER TWIST, FIRST 8VO EDITION, complete in the 10 original parts, *with 24 illustrations by George Cruikshank, illustrated green wrappers and advertisements, enclosed in a morocco silk-lined case lettered*, A VERY FINE SET 8vo. *Bradbury & Evans*, 1846

*** With this also are an extra copy of the Oliver Twist Advertiser, No. 1, the first state of the plate of "Rose Maylie and Oliver"

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LOT 172—*continued.*

(the former in a white dress) as it appeared in Bentley's Miscellany, and an A. L. s. from Mr. John F. Dexter to Mr. Bruton, relating to a single-page advertisement which appeared in some of the parts X (but not in this set). A note by Mr. Bruton, loosely inserted, is as follows: "'The Oliver Twist Advertiser' appeared in parts I and II only, but there was a single-page advertisement in some of the parts X. It begins 'New Weekly Periodical of Original Music,' and it was published in St. Bride's, quite close to Bradbury & Evans, in Whitefriars. It is blank at the back, and was evidently, Mr. Dexter thinks, put in at the last moment. Eckel in his book makes no allusion to the Oliver Twist Advertiser."

173 DICKENS (C.) ILLUSTRATIONS TO OLIVER TWIST BY GEORGE CRUIKSHANK, *a complete set of the plates, and including the cancelled plate and two states of the substituted plate, all brilliant proofs on india paper, except the "Fireside" plate, printed title supplied, green morocco, panelled gilt back, line borders with floral corner ornaments, inside dentelles, g. e. by Zaehnsdorf; from the artist's own collection* *folio.* [1838]

*** All are unlettered proofs with the exception of the last plate and that is in three states. The first is known as "The Parlour Scene," which was cancelled at Dickens' request after a few impressions had been printed, and which appears in the early issue of the first edition of the book in 3 vol. in 1838. The second plate is the first state of the Tomb Scene as it appeared in Bentley's Miscellany, and depicts Rose Maylie in a white dress. The third plate is an impression on india paper of the re-touched etching which shows Rose Maylie in a black dress, and which, as such, appears in the 1846 8vo edition of the book.

174 DICKENS (C.) THE LOVING BALLAD OF LORD BATEMAN, FIRST EDITION, FIRST ISSUE, *plates by George Cruikshank and leaf of Music*, PRESENTATION COPY FROM G. C. TO REV. R. H. BARHAM *inscribed by the artist, original cloth gilt, with the ex-libris of R. H. Barham, enclosed in a red morocco gilt case*

16*mo.* *Charles Tilt*, 1839

[*See* ILLUSTRATION].

175 DICKENS (C.) LIFE AND ADVENTURES OF NICHOLAS NICKLEBY, FIRST EDITION, *complete in* 19/20 *original parts, with advertisements (back strip of a few nos. skilfully repaired), illustrations by "Phiz" [H. K. Browne] and portrait, in a folding cloth wrapper, the whole enclosed in morocco silk-lined case (lettered)*

8*vo.* *Chapman and Hall*, 1838-9

*** First issue of first edition, the four plates in parts I and II having the publisher's imprint, the misprint "visiter" in part IV, p. 123,

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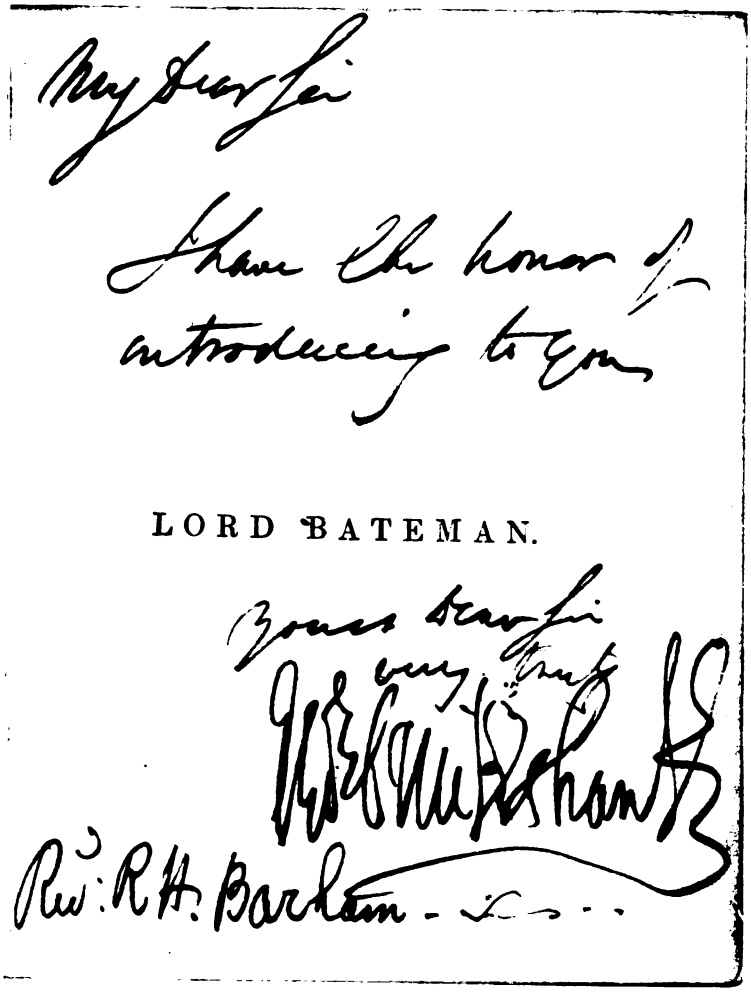

Lot 174.

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LOT 175—*continued.*

line 17, first state of the plate "Nicholas makes his first visit to the lodgings of Mr. Bray," and part XIV contains the notices with regard to the postponement of the plates. Loosely inserted is an A. L. s. (1 page) from CHAS. DICKENS to MACLISE, whose portrait of Dickens forms the frontispiece; also one from Mr. Alfred Wallis to Mr. Bruton, partly relating to the book.

176 Dickens (C.) Nicholas Nickleby, FIRST EDITION, *with illustrations by "Phiz," and with 64 extra plates, including 40 by Palette and Onwhyn and 24 heads from drawings by Miss La Creevy, error on page 123, line 17, where "sister" should be substituted for "visiter," and loosely inserted is an A. L. s. (1 page) from Dickens to Maclise, whose portrait of Dickens forms the frontispiece, mottled calf gilt, with diamond-shaped centres on sides, g. t.*
8*vo. Chapman and Hall*, 1839

177 Dickens (C.) [Onwhyn (T.)] Illustrations to Nicholas Nickleby by Peter Palette, 35 *plates*, in 8 parts, *in the original wrappers (a few slight stains)*
8*vo. E. Grattan & Grattan & Gilbert*, 1838-9

178 DICKENS (C.) MASTER HUMPHREY'S CLOCK, FIRST EDITION, *complete in the original 88 numbers, with all the white wrappers, uncut, illustrations by G. Cattermole and H. K. Browne, enclosed in a morocco silk-lined case,* A FINE SET
imp. 8*vo. Chapman and Hall*, 1840-1

*** Advertisements, with cuts by John Leech, appear in parts 58, 59, 63 and 67. Included in the case are four plates to illustrate the cheap edition of The Old Curiosity Shop by H. K. Browne and Robert Young, and four plates to illustrate the cheap edition of Barnaby Rudge by the same, in the original printed paper covers as issued, 1848-9.

179 Dickens (C.) Illustrations to Master Humphrey's Clock, by T. Sibson, *complete set with engraved title, and front wrapper to No. 1, unbound* *imp.* 8*vo.* 1840-2

180 Dickens (C.) The Pic-Nic Papers, by various Hands, edited by Charles Dickens, FIRST EDITION, 3 vol. *illustrations by George Cruikshank, "Phiz" [H. K. Browne], and others, original green cloth* *cr.* 8*vo. H. Colburn*, 1841

181 Dickens (C.) American Notes for General Circulation, FIRST EDITION, 2 vol. 1842; Pictures from Italy, FIRST EDITION, *with vignette illustrations by S. Palmer*, 1846, *names on two half-titles, both original cloth* *cr.* 8*vo.* (3)

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182 DICKENS (C.) CHRISTMAS BOOKS, 12 vol. *with illustrations by Leech, Maclise and others, all in original cloth, g. e. enclosed in a sectional cloth case (lettered), by Riviere,* A VERY FINE SET 12*mo.* 1843-8

The set comprises :

A Christmas Carol, FIRST EDITION, *title in blue and red, green end-papers and Stave I* 1843

The same, *title in blue and red, yellow end-papers, Stave I* 1843

The same, *title in red and green, green end-papers, Stave I* 1844

*** This, according to Eckel, is rarer than the copies dated 1843.

The same, *title in blue and red, yellow end-papers, Stave One* 1843

The same, SECOND EDITION, *title in blue and red, yellow end-papers, Stave One* 1843

*** Mr. Alfred Wallis contends that this is a very rare edition, 1000 copies only were printed.

The Chimes, FIRST ISSUE of the FIRST EDITION, *with the publishers' name part of the engraved vignette title-page* 1845

*** An autograph letter of Dickens to Maclise (1 p.), who designed the frontispiece and vignette, inserted.

The same, SECOND ISSUE, *with imprint of Chapman & Hall below the vignette* 1845

The Cricket on the Hearth, FIRST EDITION 1846

The Battle of Life, FIRST ISSUE (*or Eckel's second issue*), *with plain scroll on engraved title and publisher's name* 1846

*** The later state of title inserted to show the alterations.

The same, *with altered title, the words "A Love Story," borne by a cupid, and no publisher's imprint* 1846

The Haunted Man, FIRST EDITION 1848

The same, *with the broken numeral on page* 166 1848

183 DICKENS (C.) LIFE AND ADVENTURES OF MARTIN CHUZZLEWIT, FIRST EDITION, *in the original* 19/20 *parts, with all the wrappers and advertisements, illustrations by "Phiz" [H K. Browne], with the transposed "£" on vignette title, enclosed in a morocco silk-lined case (lettered), a very fine copy*

8*vo. Chapman and Hall,* 1843-4

184 DICKENS (C.) DOMBEY AND SON, FIRST EDITION, *in the original* 19/20 *parts, with all the wrappers and advertisements, illustrations by H. K. Browne, has the list of Errata, in a folding cloth case, the whole enclosed in a morocco silk-lined case (lettered)*

8*vo. Bradbury and Evans,* 1846-8

*** With this also are 12 additional portraits by H. K. Browne, in two parts (first issue), in original wrappers as issued, 1848, and loosely

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LOT 184—*continued.*
inserted in same an A. L. s. from the Artist to Hy. Edwards (1 page), dated March 5th, 1848, relating to the publication of eight etchings of the portraits.

185 Dickens (C.) Dombey and Son, FIRST EDITION, *illustrations by H. K. Browne, and 12 additional portraits by "Phiz" inserted, a few slight stains, marbled calf gilt (slightly rubbed), g. t.* 8*vo. Bradbury and Evans*, 1848

186 Dickens (C.) The Personal History of David Copperfield, FIRST EDITION, *in the 19/20 parts, with all the wrappers and advertisements, illustrations by H. K. Browne, the engraved title bears the date 1850 omitted in later editions, in a folding cloth cover, the whole enclosed in a morocco silk-lined case (lettered)* 8*vo. Bradbury and Evans*, 1849-50

187 Dickens (C.) A Child's History of England, FIRST EDITION, 3 vol. *frontispiece by F. W. Topham, original cloth* 12*mo. Bradbury and Evans*, 1852-4

188 Dickens (C.) Bleak House, FIRST EDITION, *complete in the 19/20 original parts, with all the wrappers and advertisements, illustrations by H. K. Browne, enclosed in a morocco silk-lined case (lettered)* 8*vo. Bradbury and Evans*, 1852-3

*** Early issue of first edition with one plate only in part IX, the printed slip explanatory of this, and 3 plates in part X.

189 Dickens (C.) Hard Times for these Times, FIRST EDITION, *original cloth* *cr.* 8*vo. Bradbury and Evans*, 1854

190 Dickens (C.) Little Dorrit, FIRST EDITION, *in the 19/20 original parts, with all the wrappers and advertisements, illustrations by H. K. Browne, and with slip inserted at p. 481 regarding the author's oversight in allowing the name Rigaud to be printed in place of Blandois, in a folding cloth cover, the whole enclosed in a morocco silk-lined case (lettered)* 8*vo. Bradbury and Evans*, 1855-7

191 DICKENS (C.) A TALE OF TWO CITIES, FIRST EDITION, *in the 7/8 original parts, with the wrappers and advertisements, illustrations by H. K. Browne, first issue with the error in pagination, p. 113 for 213, and the Cornhill advertisement on white paper, in a folding cloth cover, whole enclosed in a morocco silk-lined case (lettered)* 8*vo. Chapman and Hall*, 1859

192 Dickens (C.) A Curious Dance round a Curious Tree, second issue, 19 pp. *with the concluding lines in thick type, original pink wrappers, no title* *cr.* 8*vo. n. d.* [1860]

193 DICKENS (C.) GREAT EXPECTATIONS, FIRST EDITION, 3 vol. *with advertisements in last vol. dated May*, 1861, *and 50 coloured plates by Pailthorpe, published* 1885, *inserted, red morocco, panelled gilt backs, inside dentelles, g. t. original cloth covers bound-in, by Riviere, a fine copy* 8*vo. Chapman and Hall*, 1861

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194 Dickens (C.) Great Expectations, *illustrations by Marcus Stone, original cloth*, 1866; The Story of Little Dombey, *original wrappers*, 1862; Hunted Down, *woodcut on title, original wrappers* [1870]; The Mudfog Papers, *two india proof etchings, by G. Cruikshank, from Bentley's Miscellany, inserted, original cloth*, 1880 *cr. 8vo and 12mo.* (4)

195 Dickens (C.) The Uncommercial Traveller, FIRST EDITION, *with publisher's catalogue, 32 pp. dated Dec. 1860, at end, outer margins of a few leaves very slightly stained, original cloth, uncut* *cr. 8vo. Chapman and Hall*, 1861

196 Dickens (C.) Our Mutual Friend, FIRST EDITION, 2 vol. *in the original 19/20 parts, with all the wrappers and advertisements, and the rare slip in part I relating to the choice of the title, illustrations by Marcus Stone, in a folding cloth cover, the whole enclosed in a morocco silk-lined case (lettered)* 8vo. *ib.* 1864-5

*** With this also is an A. L. s. from Chas. Dickens, dated July 3rd, 1867 (1½ pp.), to Sir J. Emerson Tennent, asking for his assistance in obtaining a clerkship in the Board of Trade for a son of Clarkson Stanfield. Our Mutual Friend is dedicated to Sir J. E. Tennent.

197 Dickens (C.) Our Mutual Friend, FIRST EDITION, 2 vol. in 1, *illustrations by Marcus Stone, mottled calf gilt, g. t. (slightly rubbed)* 8vo. *ib.* 1865

198 Dickens (C.) The Mystery of Edwin Drood, FIRST EDITION, *in the original 6 parts, with wrappers and advertisements, portrait, illustrations by S. L. Fildes* 8vo. *ib.* 1870

199 Dickens (C.) The Mystery of Edwin Drood, FIRST EDITION, *portrait, illustrations by S. L. Fildes, red morocco, panelled gilt back, inside dentelles, g. t. front wrapper of part I bound-in, by Riviere* 8vo. *ib.* 1870

200 Dickens (C.) The Mystery of Edwin Drood, FIRST EDITION, parts II to VI *only, plates, original wrappers*, 1870; Christmas Numbers of All the Year Round, etc. (10) *a parcel*

201 Dickens (C.) The Lamplighter, a Farce, by Charles Dickens (1838), now first printed from a Manuscript in the Forster Collection at the South Kensington Museum, 250 *printed, red morocco gilt, inside panels, by Riviere, original wrapper bound-in* 12*mo.* 1879

202 Dickens (C.) The Plays and the Poems, now first collected, edited, etc. by R. H. Shepherd, 2 vol. *original cloth* 8vo. 1885

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DICKENSIANA.

SIZES MIXED.

203 Bibliography. Cook (James) Bibliography of the Writings of Charles Dickens, *frontispiece, original wrappers*, 1879—Johnson (C. P.) Hints to Collectors of Original Editions of the Works of Charles Dickens, *parchment*, 1885—Eckel (J. C.) The First Editions of the Writings of Charles Dickens, *portrait and* 36 *illustrations and facsimiles, original cloth*, 1913 8*vo.* (3)

204 Dickens (C.) The Charles Dickens Dinner: An Authentic Record of the Public Banquet, November 2, 1867, *red morocco, inside dentelles, g. t. by Riviere* 8*vo. Chapman and Hall*, 1867

205 Dickens (C.) Series of Character Sketches from Dickens from original drawings by Frederick Barnard, *in the portfolio as issued*, 1884; Nine various Plates, including a coloured etching by Pailthorpe, *in a folder*; and another *folio.* (3)

205A Dickens (C.) Yankee Notes for English Circulation, or Boz in A-Merry-Key, a Comic Song, by James Bruton, with Music by Geo. Loder (*a little stained*), *n. d.* EXCESSIVELY RARE; *only one other copy known, which was facsimiled in* "Charles Dickens by Pen and Pencil"

206 Dickens (C.) Proceedings at Festival of General Theatrical Fund, March 29th, 1847, *boards, padded with blanks* 12*mo.* 1847

207 JONSON (BEN) WORKS, with a Memoir by Barry Cornwall, *portrait, red morocco gilt, line and ornamental side borders* 8*vo. Edward Moxon*, 1838

*** Interesting presentation copy to Miss Fortescue, inscribed on the fly-leaf by CHARLES DICKENS: "Miss Fortescue, in remembrance of the amateur performance of Every Man in his Humour, on the September, 1845, and with the best wishes of the Company, to wit, Charles Dickens, otherwise Bobadil, followed by the signatures of John Forster (Kitely), Mark Lemon (Brainworm), Douglas Jerrold (Master Stephen), and John Leech (Master Matthew)."

208 Keepsake, 1852, edited by Miss Power [includes To be read at Dusk, by Charles Dickens], *plates*, 1852—Langton (R.) Childhood and Youth of Charles Dickens, LARGE PAPER, *portrait and plates*, 1883—Dickens Memento, with Hints to Collectors, by J. F. Dexter [1884]—Seymour (Mrs.) Account of the Origin of the Pickwick Papers, *loosely inserted two A. L. s. of F. G. Kitton, reprint* 1901, *all original cloth* 4*to.* (4)

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209 Kitton (F. G.) Dickens and his Illustrators, with twenty-two Portraits, and Facsimiles of seventy original Drawings, now reproduced for the first time, *original buckram* 4*to.* 1899

210 Overs (John) Evenings of a Working Man, with a Preface relative to the Author by Charles Dickens, *title in red and blue, original cloth, g. e.* 12*mo.* *T. C. Newby*, 1844

211 Procter (A. A.) Legends and Lyrics, with an Introduction by Charles Dickens, *portrait, plates, a few ll. slightly foxed, morocco gilt* *sm.* 4*to.* *Bell & Daldy*, 1866

212 Swinburne (A. C.) Charles Dickens, with Preface and Illustrative Notes by the Editor, FIRST EDITION, *original cloth*, 1913; and others 8*vo.* (5)

N.B.—*For other Dickens items, see lots* 27-8, 41, 228, 308, 395-6, 413.

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SECOND DAY'S SALE.

Friday, June 10th, 1921.

SIZES MIXED.

LOT 213.

DICTIONARY OF NATIONAL BIOGRAPHY, edited by Sir Leslie Stephen and Sir Sidney Lee, new edition, 22 vol. including Supplement, *original cloth, g.t.* 8*vo.* 1908-9

214 Dobson (Austin) Horace Walpole: a Memoir, with an Appendix of Books printed at the Strawberry Hill Press, *one of* 130 *copies printed for England (see Author's Note attached), plates by Percy and Léon Moran, and loosely inserted A. L. s.* (2 *pp.*) *from Walpole, dated Sept.* 27*th*, 1795, *half parchment* 8*vo.* 1890

215 Dobson (A.) The Ballad of Beau Brocade, and other Poems of the 18th Century, LARGE PAPER, 250 *printed for England, plates by Hugh Thomson on Japanese vellum*, 1892; Proverbs in Porcelain, LARGE PAPER, 175 *printed for England, plates by B. Partridge, on Japanese vellum*, 1893; *both original white cloth* 8*vo.* (2)

216 Dobson (A.) Eighteenth Century Vignettes, first and second series, LARGE PAPER, 2 vol. *portraits and plates, original half parchment* 4*to.* 1892-4

217 Dobson (A.) The Story of Rosina, and other Verses, LARGE PAPER, 250 *copies printed, plates by Hugh Thomson, on Japanese vellum, original white cloth* 4*to.* 1894

218 Dodgson (C. L.) Sylvie and Bruno, 1889: Sylvie and Bruno concluded, 1893, *both* FIRST EDITIONS, *with illustrations by Harry Furniss, and two others by same author, all original cloth, g. e.* *cr.* 8*vo.* (4)

219 Doran (Dr. J.) "Their Majesties' Servants": Annals of the English Stage, from Thomas Betterton to Edmund Kean, 3 vol. *one of* 300 *copies, portraits in duplicate, one on Japanese, and the other on plate paper, original cloth, uncut* 8*vo.* 1888

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220 Elliston Papers (The), edited by George Raymond, *extracted from Ainsworth's Magazine, printed title supplied, plates by George Cruikshank, polished calf gilt, inside dentelles by Riviere* 8*vo.* [1843]

221 Evelyn (John) Sculptura, or The History and Art of Chalcography and Engraving in Copper, FIRST EDITION, *engraved title and plate, and a fine impression of the* RARE MEZZOTINT HEAD BY Prince Rupert, *a few head-lines cut into, red morocco, gilt line and blind line panel sides, with corner fleurons, g. e. by Riviere,* 1662; Another edition, the second, *portrait of author (stained), plate, and mezzotint head by Houston, after Prince Rupert, original boards, uncut,* 1755 *post* 8*vo.* (2)

*** The two mezzotints, one by Prince Rupert and the other by Houston, are in a frame.

222 Evelyn (J.) Sculptura, or The History and Art of Chalcography and Engraving in Copper, second edition, *etched portrait of the author, an exact copy of the Prince Rupert mezzotint done by Houston, calf (rebacked), with arms on upper cover* *post* 8*vo.* 1755

223 Everitt (Graham) English Caricaturists and Graphic Humourists of the 19th Century, *plates, and loosely inserted four coloured caricatures (one by Rowlandson and three by G. Cruikshank), and several plain plates, original cloth, g. t.* 4*to.* 1886

224 Fagan (Louis) Descriptive Catalogue of the engraved Works of William Faithorne, *loosely inserted are two A. L. s. from the author, also MS. Notes as to the portrait of Charles II, original cloth* *imp.* 8*vo.* 1888

225 Fagan (L.) Descriptive Catalogue of the engraved Works of William Faithorne, *original cloth* *imp.* 8*vo.* 1888

226 Fagan (L.) Catalogue Raisonné of the engraved Works of William Woollett, with a Portrait by the Author, *original cloth* *imp.* 8*vo.* 1885

227 Fitzgerald (Percy) Life of David Garrick, 2 vol. *portraits,* 1868—Hawkins (F. W.) Life of Edmund Kean, 2 vol. *loosely inserted in vol. I, A. L. s. (2 pp.) from Kean, and a letter from Mr. Truman (8 pp.), to Mr. Bruton, referring to the book, etc.* 1869; *both original cloth* 8*vo.* (4)

228 Forster (John) Life and Adventures of Oliver Goldsmith, *vignette portrait on title, illustrations in the text by J. Leech,* PRESENTATION COPY FROM THE AUTHOR TO Charles Dickens, *inscribed: "Charles Dickens, from his affectionate friend, John Forster," brown morocco gilt, line and ornamental borders, g. e.; from the library of Charles Dickens, with his book-plate and label* 8*vo.* 1848

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229 Gaskell (Mrs. E. C.) Cranford, with Preface by Anne Thackeray Ritchie, LARGE PAPER, 1891—Austen (Jane) Pride and Prejudice, with Preface by George Saintsbury, LARGE PAPER (300 *so done*), *n. d.*; *both with illustrations by Hugh Thomson, original buckram* 8*vo.* (2)

230 Gilbert (W. S.) The "Bab" Ballads: Much Sound and Little Sense, 1869; More "Bab" Ballads, *n. d.*; *both* FIRST EDITIONS, *illustrations by the author, and loosely inserted in each vol. A. L. s. from Gilbert to Routledge, original cloth, g. e.* *cr.* 8*vo.* (2)

231 Gilchrist (A.) The Life of William Blake, with selections from his poems and other writings, 2 vol. new and enlarged edition, with additional letters and a memoir of the author, illustrated from Blake's own works, *original cloth, with gilt design on the sides and back* 8*vo.* 1886

232 Glanvil (Joseph) Saducismus Triumphatus, or Full and Plain Evidence concerning Witches, *two plates by Faithorne, old calf (rebacked)* *cr.* 8*vo.* 1689

233 GLOUCESTERSHIRE. Atkyns (Sir Robert) The Ancient and Present State of Glostershire, FIRST EDITION, *brown pigskin, full gilt back, ornamental frame sides, inside dentelles, g. on m. e. by F. Bedford,* FINE LARGE AND PERFECT COPY; *from the Huth collection*

folio. Printed by W. Bowyer for Robert Gosling at the Mitre in Fleet Street, 1712

*** Portrait of the author, and other engravings. Dr. Bliss's copy, with some MS. memoranda in his handwriting. He observes, "This is probably the rarest of the County Histories, from the circumstance of a fire taking place at Bowyer's, the printers, on the night of the 29th of January, 1712-13, soon after the work was compleat, and when very few copies had been delivered. . . . The present copy is perfectly clean and free from stain, and is the best I have yet seen." Dr. Bliss has added a transcript of the MS. notes found in Mr. Goodwyn's copy, now in the Bodleian. The work contains 74 plates (including the portrait, 8 leaves of arms, and a map of the county). Loosely inserted A. L. s. (1 p.) from author to Thomas Lysons, dated 10*th Nov.* 1692, relating to some MS. papers.

234 GLOUCESTERSHIRE. BIGLAND (RALPH) HISTORICAL, MONUMENTAL, AND GENEALOGICAL COLLECTIONS RELATIVE TO THE COUNTY OF GLOUCESTER, vol. I-II, with the History of the City of Gloucester, by Thomas Dudley Fosbroke (1819), and the Continuations (1838-1889), issued to complete the work; together 4 vol. *with proofs of all the plates originally published, a complete set of the*

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LOT 234—*continued.*

unpublished plates, and other plates and original drawings added, olive morocco, panelled gilt backs, line and ornamental border on sides, inside gilt floreate panels, g. t. other edges uncut, by Riviere *folio.* 1791-1889

*** Owing to the long period covered in the publication of Bigland's Collections, complete copies are rarely met with. The interesting additions made by Mr. Bruton, and the large number of proof and unpublished plates which are bound in, make this, undoubtedly, the finest copy extant.

Volumes I and II were purchased by Mr. H. W. Bruton from Colonel Lysons, and contain MS. notes written by Samuel Lysons, F.S.A., or by his nephew, Canon Lysons, of Hempsted, Gloucester. They include the parishes from Abbenhall to Newent, being all that were issued by Richard Bigland, son of Ralph Bigland, Garter King of Arms.

Volume III contains the scarce original issues of the nine parts forming the "Continuations," issued by Sir Thomas Phillipps and his Trustees between 1838 and 1889. A specially printed title has been bound in. A pamphlet (12 pp.), prepared by Mr. S. H. Gael, one of the Executors, giving an account of the progress of the work up to 1873, and issued by him in that year, is inserted after the title. The wrappers of parts 3 to 9 are bound-in.

Volume IV. The History of the City of Gloucester, by Thomas Dudley Fosbroke, 1819. The very scarce printed wrapper showing that this was issued as vol. II "No. XI," of the "Collections" is bound-in at the end.

With the exception of 5 woodcuts, no plates were issued with the "Continuations," but some 70 plates had been engraved before the death of Richard Bigland, 29 of which were used by Fosbroke for his "History of Gloucester." Of the remainder very few sets are known, but all of the plates, in very fine state, are in this copy.

In addition to these unpublished plates, 81 proof impressions and early states (of which no others are known) of the plates issued with volumes I and II, are inserted. A portrait (C. Townley, after R. Brompton), of Ralph Bigland, Garter King of Arms, is inserted before the title of vol. I, and a very rare engraving (artist not known), of Hempsted Court, of which only 3 impressions are known, in vol. II, p. 64.

The following have been inlaid and inserted before the title of vol. I: (1) A. L. s. 1 p. 4to, *dated April* 7, 1766, from Richard Bigland to his Father on the death of Mrs. Bigland; (2) Draft of Ralph Bigland's Will, 4 ll., *dated May* 26, 1782; (3) Printed circular issued on the publication of Part I of the "Collections," *dated Dec.* 2, 1786, and addressed to William Purnell, of Dursley; (4) Full collation of the "Collections" from Hyett and Bazeley's *Manual of Gloucestershire Literature*, vol. I, pp. 31-44.

An A. L. s. 2 pp. 4to, *dated Gloucester, July* 21*st* [17]91, from

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LOT 234—*continued.*

James Dallaway to Samuel Lysons, F.S.A., referring to his "Etchings of Gloucestershire Antiquities" and accepting his offer of a plate of Cleeve Church for the "Collections" is inserted, vol. I, p. 376. Vol. IV contains proofs of all the plates issued with the "History of Gloucester," 18 added plates, and 3 original drawings by Samuel Lysons, F.S.A.—Westgate Bridge (p. 56), Blackfriars Monastery (p. 147), and St. Bartholomew's Hospital (p. 148).

235 Gloucestershire. Fosbrooke (T. D.) Abstracts of Records and Manuscripts respecting the County of Gloucester, 2 vol. *plates, including the 4 cancelled plates, and the scarce appendix, A. L. s. from the author to S. Lysons loosely inserted, calf (joints broken)* 4*to. Gloucester*, 1807

236 GLOUCESTERSHIRE. Hyett (Francis Adams) and Rev. William Bazeley. The Bibliographer's Manual of Gloucestershire Literature, LARGE PAPER, 3 vol. 100 *copies printed, Gloucester*, 1895-7; Supplement, by F. A. Hyett and Roland Austin, LARGE PAPER, 2 vol. 75 *copies printed, ib.* 1915-6; together 5 vol. *portraits and facsimiles, buckram, uniform* 4*to.* 1895–1916

237 GLOUCESTERSHIRE. Lysons (Samuel) Collection of Gloucestershire Antiquities (1803) and Etchings and Views of Antiquities in the County of Gloucester (1791), *presentation copy from Samuel Lysons to —Simcoe, of Air Street, Piccadilly, from whom it was purchased by George Ormerod, the historian of Cheshire: the "Collection of Antiquities" was a later issue of "Etchings and Views of Antiquities" which was published in parts, the first being issued in May,* 1791; *many of the plates in this earlier work were cancelled or re-drawn and the* 56 *plates of the "Etchings" not reproduced in the "Collection of Antiquities" are bound-in,* 2 vol. in 1, *russia (broken), g. e.* *folio.* 1791–1803

*** With this copy will be sold: (1) The mezzotint portrait of Samuel Lysons, by S. W. Reynolds, after Sir Thos. Lawrence, published in 1803; (2) A. L. s. 2 pp. folio, *dated Dec.* 15, 1799, from Thomas Dudley Fosbrooke to Samuel Lysons, giving a list of the former's "principal antiquarian books"; (3) A. L. s. 2 pp. 8vo, *undated (watermark* 1812), from George Ormerod to Samuel Lysons, referring to a drawing of the Horn of the Foresters of Delamere; (4) A. L. s. 2 pp. 4to, *dated Oct.* 13, 1819, from James Dallaway to Rev. Daniel Lysons, referring to the plan of the Roman Villa at Bignor drawn for the "Reliquiæ Britannico Romanæ"; (5) A. L. s. 2 pp. 8vo, *dated Oct.* 3, 1860, from George Ormerod to Canon Lysons, of Hempsted, referring to this volume; (6) Description, 7 pp. reprinted from "Gloucestershire Notes & Queries" of Lysons's "Etchings," and the later issue (7-13) Plans of Camps in Gloucestershire, and various plates.

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238 GLOUCESTERSHIRE. LYSONS (S.) Original Drawings and Sketches prepared for his "Etchings and Views of Antiquities in the County of Gloucester" and his "Collection of Gloucestershire Antiquities" published 1791–1803: seventy-seven Drawings on seventy-two sheets, with forty-eight others which were not published

various sizes. (3 *parcels*)

*** The drawings for the "Etchings," many of which were not reproduced in the "Collection of Antiquities" published in 1803, number 35, and include (in the order of their publication): Iron Acton Cross, Poyntz Tomb (Iron Acton), Down Amney Church, Elkstone Church, Arlingham Church, Boxwell Church, the Tortworth Chesnut, the Boddington Oak, South Cerney Church, Bitton Church, Chipping Campden Church, Pool House at Wickwar, West View of Tewkesbury Abbey, Cloisters Gloucester Cathedral, Figure on glass in Gloucester Cathedral, Wapley Church and the Codrington Tomb, Cold Aston Church, Cherrington Church, Almondsbury Church, Alveston Church, Preston Church, Randwick Church, Prestbury Church, Leckhampton Church, Lydney Church, Elberton Church.

The drawings for the "Collection of Gloucestershire Antiquities" number 42 and include (in the order of their publication): Bisley Cross, Doorway Ozleworth Church, Stone Pulpits at Pitchcombe and North Cerney, South Doorway Elkstone Church, Arlingham Church, Cirencester Cross, Tomb in Cirencester Church, Llanthony Priory, Southam House, Chancel of South Cerney Church, Stone Stalls in Bitton Church, Tomb in Leckhampton Church, Leckhampton Court, East side of porch St. Stephen's Church, Bristol, De la Mere Tomb in Minchinhampton Church, Fortey Tombs in Northleach Church, Doorway of South Cerney Church, Almondsbury Church, Tomb in Almondsbury Church, Chapter House of Gloucester Cathedral, Crypt of Gloucester Cathedral, North View of Deerhurst Church, Cheltenham Tomb in Tewkesbury Abbey, Cleeve Church, Manor House at Iron Acton, Rendcomb Church, White Friars at Gloucester, West end of Tewkesbury Abbey, Barnwood Church, Nave of Tewkesbury Abbey, Trinity Chapel in Tewkesbury Abbey, Abbot's Tomb in Tewkesbury Abbey, Buckland Rectory House, Part of Cloisters in Gloucester Cathedral.

The drawings which were not published in the above works and some which have not been identified number 48, and include: South side of Chapel in Berkeley Castle, Bitton Church Tower (July 22, 1800), Tombs and details in Bitton Church, Nottingham Effigies in Cirencester Church, Doorway of Coates Church, Duntesbourne Rous Church, Windows of White Friars at Gloucester, Gloucester Cathedral, Hatherop Church, Leonard Stanley Church, Column in Ozleworth Church, Pitchcombe Church, Slab in Preston Churchyard and Inscription on Tower, Tomb in Pucklechurch Church, Rodmarton Church, Saintbury Church, St. Anne's Well at Hempsted (published in Bigland's Collections), Old Sodbury Church, Sudeley Castle (Oct. 11, 1799), Tarlton

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LOT 238—*continued.*

Chapel, East end of Trinity Chapel in Tewkesbury Abbey (Sept. 1795), The Quay at Tewkesbury (Sept. 16, 1789), Thornbury Church, Tormarton Church, Trinity Church, Westbury on Severn Church, Winston Church, Woodchester Church (with proof etching before aquatinting), Effigy of John Lord Chandos in Avening Church, the Reliquary Gloucester Cathedral, Mitcheldean Church, Crypt under Chapel in Berkeley Castle.

239 Gloucestershire. Rudder (Samuel) New History of Gloucestershire, *map and plates; The Hartley copy, with postscript leaf dated April* 3, 1783, *a fine copy of Speed's Map of Gloucestershire*, 1610, *and additional plates from Lysons' "Antiquities," Bigland's "Collections," etc. have been inserted; also* (1) *The scarce "Proposals for Printing,"* 8 *pp. dated Feb.* 1, 1767, *issued by Rudder*; (2) *Receipt for subscription deposit from Richard Bigland, dated March* 2, 1769, *signed by Rudder*; (3) *Transcript of the inscription on the tablet to Rudder's memory in Cirencester churchyard, brown morocco, panelled gilt back, gilt line border on sides, inside line panels, g. t. other edges uncut, by Riviere*
folio. Cirencester, 1779

240 Gloucestershire. Storer (J. and H. S.) and J. N. Brewer. Delineations of Gloucestershire, LARGE PAPER, *plates on india paper, half morocco, panelled gilt back, g. t.; a fine copy* 4*to. n. d.* [1825]

241 Gloucestershire. Washbourn (John) Bibliotheca Gloucestrensis: a Collection of scarce and curious Tracts, with historical Introduction by Rev. John Webb, *large and thick paper, with plates on india paper* (*some foxed*), *loosely inserted is a list of the tracts from the Bibliographer's Manual of Gloucestershire Literature, and a notice to subscribers, half russia* (*joints broken*)
4*to. For the editor, Gloucester*, 1825

242 Goldmith (Oliver) Vicar of Wakefield, *illustrations by William Mulready, a note in the artist's handwriting, unsigned, with sketch inlaid and inserted, and loosely inserted, another note, initials only, referring to cleaning one of Turner's pictures, original cloth, with ex-libris of H. W. Bruton* 8*vo. Van Voorst*, 1843

243 Goldsmith (O.) The Vicar of Wakefield; with Preface by Austin Dobson, 1890—Mitford (M. R.) Our Village; with Introduction by Anne Thackeray Ritchie, 1893; *both* LARGE PAPER, *illustrated by Hugh Thomson, original buckram* 8*vo.* (2)

244 Goldsmith (O.) Poems and Plays, edited by Austin Dobson, TEMPLE LIBRARY, LARGE PAPER, 2 vol. *with etchings, crushed green levant morocco gilt, gold tooling on sides, uncut, g. t. by Zaehnsdorf*
8*vo.* 1889

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245 Goldsmith and Parnell. Poems, FIRST EDITION, *with the beautiful large woodcuts and vignettes, chiefly from designs by R. Johnson, engraved by T. and J. Bewick, fine uncut copy, in the original boards, back repaired; from the Truman and Marshall collections* 4*to. Bulmer*, 1795

246 Granger (Rev. J.) Biographical History of England, 6 vol. and Noble's Continuation, 3 vol., *together* 9 vol. *Richardson's portraits and additional portraits, making* 361 *in all, A. L. s.* (1 *page*) *from author, dated Jan.* 19*th*, 1725, *loosely inserted in vol. I, calf gilt, m. e.; from the Truman library* 8*vo.* 1824-1806

247 GREENAWAY (KATE) ALMANACKS for 1883-1887, 1889-1895, 12 vol. *coloured illustrations, original covers* (7 *with outer wrappers*), *fine copies* 16*mo. Routledge*

248 Greenaway (K.) A Apple Pie, *pictorial boards, Routledge, n. d.*—Harte (Bret) The Queen of the Pirate Isle, *original cloth, Chatto and Windus, n. d.*—Kate Greenaway's Carols, *on* 4 *sheets, enclosed in an envelope, all with coloured illustrations by Kate Greenaway*; and another 4*to.* (4)

249 Greenaway (K.) Mother Goose, *original cloth* (*stained*), *n. d.*; Language of Flowers, *pictorial boards, n. d.*; Birthday Book for Children, *original cloth, n. d.*; Alphabet, *pictorial boards, n. d.*; *all with coloured illustrations by Kate Greenaway* *cr.* 8*vo, etc. Routledge.* (4)

250 Greenaway (K.) The Pied Piper of Hamelin, by Robert Browning, first issue, *coloured illustrations by Kate Greenaway, and inserted at front, a proof etching*[c] *by George Cruikshank of The Pied Piper with figure of a child with upraised arms, original pictorial boards, enclosed in an open cloth padded case* 4*to. Routledge, n. d.*

*** [c] Mr. Bruton, in a pencil note, says: "The plate in this state is, I think, unique."

251 Greenaway (K.) Under the Window, *n. d.*; A Day in a Child's Life, *n. d.*; Marigold Garden, *n. d.*; *all with coloured illustrations by Kate Greenaway, in original boards* 4*to. Routledge.* (3)

252 Greenaway (K.). Taylor (Jane and Ann) Little Ann and other Poems, FIRST EDITION, *Routledge* [1883]—Cresswell (B. F.) Royal Progress of King Pepito, *S. P. C. K. n. d.*; *both with coloured illustrations by Kate Greenaway, pictorial boards* 8*vo.* (2)

253 GRIMM (M. M.) GERMAN POPULAR STORIES, FIRST EDITION, 2 vol. *fine impressions of the inimitable etchings by G. Cruikshank, polished calf, full gilt, g. e. by F. Bedford* *cr.* 8*vo. Baldwyn*, 1823. *Robins*, 1826

*** An unusually fine and tall copy. It is the first issued, with the "a" in Märchen on the title-page of vol. I not modified; this error was first discovered by Mr. Bruton. Two duplicates on india-paper loosely inserted in vol. I.

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254 Grimm (M. M.) German Popular Stories, 2 vol. *plates by G. Cruikshank, facsimile reprint of the First Edition, 250 copies printed, original boards* *cr. 8vo.* *H. Frowde*, 1904

255 Hall (S. C.) The Book of British Ballads, FIRST EDITION, 2 vol. *profusely illustrated with fine engravings after designs by W. B. Scott, Creswick, Paton, Gilbert, Tenniel and others*, INDIA PROOFS, *crushed brown morocco plain, bands, inside panels, g. e. by Riviere* *4to.* 1842-4

256 Hall (S. C.) The Book of British Ballads, 2 vol. *numerous illustrations, polished calf gilt, inside dentelles, g. e. by Riviere* *4to.* 1842-4

257 Haslam (John) The Old Derby China Factory, *coloured plates, and a sheet of Marks, original cloth* *8vo.* 1876

258 Henley (W. E.) A Book of Verses, FIRST EDITION, *presentation copy to Tewkesbury Goodfellow inscribed by the author, photograph with autograph signature, inlaid, at front, two or three slight corrections by the author* (*see p.* 48), *original wrappers* 12*mo.* 1888

259 Henley (W. E.) Views and Reviews, FIRST EDITION, *presentation copy to Tewkesbury Goodfellow inscribed by the author, original cloth*, 1890; The Henley Memorial: Account of the Inaugural Ceremony, in St. Paul's, July 11th, 1907, *autograph signature of T. Goodfellow on half-title, original wrappers, Edinburgh*, 1908 *cr. 8vo.* (2)

260 Henley (W. E.) Song of the Sword and other Verses, 1892; Lyra Heroica, 1892; Hawthorn and Lavender, with other Verses, 1901; *all* FIRST EDITIONS, *presentation copies to Tewkesbury Goodfellow inscribed by the author, original cloth, g. t. fine copies* *cr. 8vo.* (3)

261 Henley (W. E.) For England's Sake, *inscribed W. E. H. to T. G.* 1900; A Song of Speed, *inscribed by the author in pencil: "To my dear & honoured Friend & Master, Tewkesbury Goodfellow, this burst of music, W. E. Henley*, 1903"; *both* FIRST EDITIONS, *original wrappers* *cr. 8vo.* (2)

262 Henley (W. E.) I. M. Reginae Dilectissimae Victoriae, 2 *ll. folio* (*folded*), *with author's correction to one line, Feby. 1st*, 1901; Photographs of Henley, his Wife, Child, and Tewkesbury Goodfellow, etc. *all enclosed in an envelope* *4to*

263 Henley (W. E.) and R. L. Stevenson. Three Plays, FIRST EDITION, *presentation copy to Tewkesbury Goodfellow inscribed by W. E. Henley, original cloth, g. t.* *cr. 8vo.* 1892

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264 Hill (Benson Earle) A Pinch—of Snuff, *plates by T. Sibson, original boards (back strip off)*, 1840; The Devil's Walk, *plates by R. Cruikshank, original wrappers*, 1830; Hand-book of Joking, *frontispiece by J. Leech, original cloth*, 1847 *cr. 8vo.* (3)

265 Hobson (R. L.) Worcester Porcelain, *coloured and plain plates, three A. L. s. from author and two A. L. s. from Mr. Drane loosely inserted, original buckram gilt; from the library of the late Robert Drane* *folio. Bernard Quaritch*, 1910

266 Hogg (R.) and H. G. Bull. Herefordshire Pomona, 2 vol. *coloured plates, engravings, etc. half morocco, g. e.* *folio. Hereford*, 1876-85

267 Hollar (W.). A Description of the Works of Wenceslaus Hollar, with some Account of his Life [by G. Vertue], *vignette portrait on title, old calf (broken)* *For the Editor*, 1745

*** Roupell's copy, formerly J. Barnard's, with his MS. notes.

268 Holland (Lady) A Memoir of the Rev. Sydney Smith, 2 vol. *name on title, loosely inserted is an A. L. s. (3 pp.) from Smith to Lady Davy, which is reproduced on p. 469, vol. II, original cloth* *8vo.* 1855

269 Holland (H.) Heroologia Anglia hoc est Clarissimorum et Doctissimorum aliquot Anglorum qui floruerunt ab Anno Christi M.D. usq'ad presentem Annum M.D.CXX, 2 vol. in 1, *fine engraved title, with View of London, and brilliant impressions of the 67 beautiful portraits by Crispin de Pass, red morocco, blind and gilt line borders, with centre panels and corner fleurons, g. e. by F. Bedford* *folio. Arnhemii*, 1620

*** FINE COPY with the suppressed "Post-Prefatio" and list of names at the end genuine (usually the reprint).

270 Hone (William) Every-Day Book, FIRST EDITION, 2 vol. *woodcuts by G. Cruikshank, and loosely inserted in vol. I, A. L. s. (2 pp.) from Tom Hood referring to illustrations in vol. II, half roan gilt*, 1826-7; The Table Book, FIRST EDITION, 2 vol. *illustrations, original boards*, 1827 *8vo.* (4)

271 Hood (Thomas) National Tales, FIRST EDITION, *frontispieces by T. Dighton, original boards (broken)*, 1827—Life and Letters of the Rev. R. H. Barham, by his Son, 2 vol. *portrait, original cloth*, 1870; and others *cr. 8vo.* (6)

272 Hood (T.) The Plea of the Midsummer Fairies, FIRST EDITION, *original boards with paper label*, 1827—Dobell (B.) Sidelights on Charles Lamb, *facsimile, and loosely inserted A. L. s. (8 pp.) from E. Truman referring to Lamb, Hood and Cruikshank, original cloth*, 1903 *cr. 8vo.* (2)

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273 Hood (T.) Whims and Oddities, 2 vol. *plates, and loosely inserted MS. Poem* ["*Ruth*"], 20 *lines*, "*She stood breast high amidst the corn*," *etc. original half cloth, pink boards, uncut*, 1827; Up the Rhine, FIRST EDITION, *plates, original cloth*, 1840 8*vo.* (3)

274 Hood (T.) Whimsicalities, FIRST EDITION, 2 vol. *illustrations by J. Leech*, 1844; Hood's Own, *portrait, and loosely inserted MS. Poem to his Sister*, 14 *lines, initialled, and a portrait by Croll*, 1846; *both original cloth* 8*vo.* (3)

275 Hughes (T.) The Scouring of the White Horse, FIRST EDITION, *illustrations by Richard Doyle, original cloth gilt, Cambridge*, 1859—Jefferies (R.) The Gamekeeper at Home, *illustrations by Charles Whymper, original cloth, g. t.* 1880 *cr.* 8*vo.* (2)

277 Humphreys (H. N.) and J. O. Westwood. British Moths and their Transformations, 2 vol. *coloured plates, original cloth* 4*to.* 1843-5

278 Hunt (Leigh) The Town, FIRST EDITION, 2 vol. *A Note* (6 *lines*), *initials only, from Author to Carlyle loosely inserted, original cloth* 8*vo.* 1848

279 Irving (Washington) The Beauties of Washington Irving, *illustrations by George Cruikshank, original cloth*, 1835; Life of John Gilpin, with appendix, *loosely inserted a coloured plate by George Cruikshank, from* "*The Humourist*," *old calf*, 1785; Essays by Mr. Goldsmith, *engraved title* (*slightly defective*), *old calf*, 1765 12*mo.* (3)

280 Irving (W.) Old Christmas, *presentation copy, inscribed on half-title*, "*A. Read, Esq. with the Engraver's kind regards, Nov.* 29, 79," 1876; Bracebridge Hall, 1877; *both* FIRST EDITIONS, *illustrations by R. Caldecott, original cloth, g. e.* *cr.* 8*vo.* (2)

281 Irving (W.) Old Christmas, *illustrated by R. Caldecott*, LARGE PAPER, 250 *copies printed*, 1892—Swift (J.) Travels into several remote Nations of the World, 100 *illustrations by C. E. Brock*, LARGE PAPER, 110 *copies printed*, 1894, *both original buckram* 8*vo.* (2)

282 Jerrold (Douglas) Mrs. Caudle's Curtain Lectures, *coloured frontispiece, and illustrations by Charles Keene and loosely inserted, a coloured plate from Harper's Magazine, Feb.* 1898, *original cloth, g. e.* 1866—Carroll (L.) Alice's Adventures in Wonderland, *illustrations by John Tenniel, vellum, The Riccardi Press*, 1914 *sm.* 4*to.* (2)

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283 Johnson (Samuel) Works, with the Debates, 11 vol. *portrait (a little foxed), Oxford English Classics, half morocco (a little rubbed), g. t.* 8*vo. Oxford*, 1825

284 KELMSCOTT PRESS. CHAUCER (GEOFFREY) WORKS, edited by F. S. Ellis, *in black and red, with woodcut title and 87 woodcut illustrations, designed by Sir E. Burne-Jones and engraved by W. H. Hooper, 14 large borders, 18 different frames round the illustrations, and 26 large initial words designed for the book by W. Morris, many of them engraved by C. E. Keates, A. L. s. 2 pp. from W. Morris inlaid, brown levant morocco, top edges rough gilt, leather joints and vellum ends, tooled by hand inside and out with blind tooling, the ends having a diaper pattern in centre, each panel containing a Tudor Rose and surrounded by borders of an Old English pattern and Tudor Rose in four corners, the borders inside and back are decorated on the same lines, enclosed in a cloth slip case, by Riviere* *folio. Hammersmith*, 1896

285 KOSEWITZ (W. F. VON) Eccentric Tales from the German, FIRST EDITION, *with 20 coloured etchings by G. Cruikshank, from sketches by Alfred Crowquill, A. L. s. from G. C. to A. Crowquill, 1 page 4to (folded) inserted, dark brown morocco, panelled gilt back, inside dentelles, labels preserved, g. t. by Riviere, a fine copy* 8*vo. J. Robins and Co.* 1827

286 Lamb (Charles) Works, edited by W. Macdonald, LARGE PAPER EDITION (300 *so done*), 12 vol. *portraits, plates by C. E. Brock, half vellum, g. t.* 8*vo. J. M. Dent and Co.* 1903

287 LAMOTTE-FOUQUÉ. Peter Schlemihl, from the German, FIRST EDITION, *eight etchings by G. Cruickshank (sic), with half-title and leaf of advertisements, red morocco gilt, inside dentelles,* UNCUT, *by Riviere* 12*mo. G. and W. B. Whittaker, Ave-Maria Lane*, 1823

*** The early cancelled issue of the first edition dated 1823. The Ave-Maria in the imprint is connected with a hyphen. In later issues this is deleted. We have placed this work under Lamotte-Fouqué because his name appears on the title, and because the work is so entered by Mr. A. M. Cohn in his Bibliography of Cruikshank; but the real author was A. von Chamisso.

288 LAMOTTE-FOUQUÉ. Peter Schlemihl, from the German, FIRST EDITION, *early cancelled issue*, another copy, *eight etchings by G. Cruickshank (sic), with half-title and leaf of advertisements, polished calf gilt, inside dentelles, by Riviere, a fine copy* 12*mo. G. and W. B. Whittaker, Ave-Maria Lane*, 1823

289 Lamotte-Fouqué. Peter Schlemihl, from the German, FIRST EDITION, *plates by George Cruickshank (sic), with an original pen-and-ink sketch inserted, presentation copy inscribed in the handwriting of*

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LOT 289—*continued.*
the artist, "From Geo. Cruikshank to his Friend, Frederick Locker, Esq. Jany. 8th, 1861," light blue morocco gilt, three-line fillet border, centre panel of a scroll design, enclosing title and artist's name, g. e. 12*mo. G. and W. B. Whittaker*, 1824

*** One of the earliest copies with the Artist's name spelt "Cruickshank." Lacks the half-title and advertisement leaf.

290 Lamotte-Fouqué. Peter Schlemihl, FIRST EDITION, *early issue*, another copy, *with half-title and advertisement leaf, straight-grained red morocco, g. e. enclosed in a red morocco drop case* 12*mo. G. and W. B. Whittaker*, 1824

291 Lamotte-Fouqué. CRUIKSHANK (GEORGE) Peter Schlemihl, *a set of proofs of the etchings on india paper, six of which are undivided and scarce early states, printed title supplied, and portrait of the Author inserted, red morocco gilt, inside dentelles, g. e. by Riviere* *oblong* 4*to.* [1823]

*** From the artist's own collection. The pencil notes on the plates are in the handwriting of Mrs. George Cruikshank.

292 Layard (George Soames) Life and Letters of Charles Samuel Keene, *presentation copy from the author, portrait and plates*, 1892—Cust (Lionel) History of the Society of Dilettanti, *portrait*, 1898—Dobson (Austin) William Hogarth, *portrait and plates*, 1896; *all original cloth* 8*vo.* (3)

293 Layard (G. S.) Suppressed Plates, Wood Engravings, etc. *plates*, 1907—Hind (Arthur M.) A Short History of Engraving and Etching, *frontispiece and illustrations in the text*, 1911; *both original cloth* 8*vo.* (2)

294 Layard (G. S.) George Cruikshank's Portraits of Himself, ÉDITION DE LUXE, 50 *copies printed, signed by the author, illustrations and the two portraits issued with this special issue loosely inserted, half vellum* 4*to.* 1897

295 Leech (John) The Comic Latin Grammar, 1840; The Comic English Grammar, *initials and date on title*, 1840; *both* FIRST EDITIONS, *plates and illustrations by J. Leech, original cloth cr.* 8*vo.* (2)

296 Leech (J.) Nursery Ditties from the Lips of Mrs. Lullaby, with illustrations by J. Leech, *polished calf gilt, wrappers bound-in, by Riviere* *cr.* 8*vo. Grant and Griffith*, 1847

*** Not in Chambers' List of John Leech's Works.

297 Leech (J.) "Young Troublesome," *coloured vignette on title, and* 11 *coloured plates by John Leech, original boards, g. e.* RARE *oblong* 4*to. Bradbury & Evans, n. d.*

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298 Le Grand D'Aussy (J. B.) Fabliaux or Tales, abridged from French MSS. of the XIIth and XIIIth Centuries. Selected and translated by G. L. Way, Preface, Notes, etc. by G. Ellis, 2 vol. *numerous fine cuts by Bewick, original boards, as issued, enclosed in cloth case, lined and lettered* 8vo. 1796–1800

299 LEVER (CHARLES) ARTHUR O'LEARY, FIRST EDITION, 3 vol. *plates by George Cruikshank, presentation copy, inscribed on title of vol. I in the handwriting of the author, "To my oldest and dearest friend, Alexander Spencer, from Chas. Lever," original cloth, with ex-libris of E. W. Hill by Sherborn in each vol. a fine copy* 8vo. *Henry Colburn*, 1844

300 Litchfield (Frederick) Pottery and Porcelain, *coloured and plain plates, numerous marks in the text*, 1912—Hobson (R. L.) Porcelain: Oriental, Continental and British, *plates, blind stamp on title*, 1908; and another, *all original cloth* 8vo. (3)

301 Locker (Frederick) London Lyrics, FIRST EDITION, *frontispiece by G. Cruikshank, original cloth* cr. 8vo. 1857

302 Locker (F.) Selections from his Works, with illustrations by Richard Doyle, *presentation copy, inscribed by the author, and with an etching by G. Cruikshank, "Building Castles in the Air," inserted at page* 112, *original cloth gilt* cr. 8vo. *Edward Moxon*, 1865

303 Locker (F.) Poems, 100 *copies printed, with etched frontispiece by G. Cruikshank, presentation copy from the author, with signature, W. M. Rossetti on half-title, and A. L. s.* (1 *page*) *from author loosely inserted, roxburghe, g. t. not published* cr. 8vo. 1868

*** Mr. Bruton's note in pencil is as follows: "The frontispiece is an india proof which I substituted for the impression which was in the book. Truman told me that Locker stated to him that only 120 impressions of the plate were taken, and that the plate was then destroyed."

304 McKay (William) and W. Roberts. John Hoppner, *coloured frontispiece and photogravures, original cloth, g. t.* *folio.* 1909

305 Marillier (H. C.) Dante Gabriel Rossetti: an Illustrated Memorial of his Art and Life, *plates, some on Japanese vellum, presentation copy, inscribed in the handwriting of the poet: "Alice Swinburne, from her affectionate brother, Algernon Charles Swinburne," original cloth gilt, g. t.* *folio.* 1899

306 Maxwell (W. H.) History of the Irish Rebellion in 1798, FIRST EDITION, *portraits, plates by G. Cruikshank, original cloth, specimen wrapper inserted* 8vo. *Baily Brothers*, 1845

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307 Mayhew (Henry) 1851; or The Adventures of Mr. and Mrs. Sandboys and Family, etc. at the Great Exhibition, FIRST ISSUE OF THE FIRST EDITION, *in volume form, with error in the pagination at p. 62, ten fine large etchings by G. Cruikshank, original light blue cloth, uncut, a fine copy, with all the folding plates in perfect state, inserted are an A. L. s. of Henry Mayhew and a specimen of the green wrappers to the parts* 8*vo*. *D. Bogue, etc.* [1851]

308 [Mogridge (G.)] Sergeant Bell and his Raree-Show, *frontispiece, vignette on title and some woodcuts by G. Cruikshank and other illustrations, original cloth; from the Truman collection* 12*mo*. *Thomas Tegg*, 1839

*** Formerly attributed to Charles Dickens; but "it has now been clearly established that, although Dickens proposed to write the book, the idea fell through, and it was eventually written by Mogridge, 'Old Humphrey'" (*A. M. Cohn, G. Cruikshank, Bibliographical catalogue, p.* 145).

309 Morris (F. O.) History of British Birds, 6 vol. *coloured plates, original cloth* 8*vo*. *Groombridge*, 1851-7

310 Old English Colour Prints, 1909; James Ward, 1909; F. Wheatley, 1910; Old English Mezzotints, 1910; Studio and Connoisseur extra numbers, *plain (and a few coloured) plates, three in wrappers and one in cloth* 4*to*. (4)

311 O'Neill (J.) The Drunkard. A Poem, FIRST ISSUE, *portrait and four etchings by G. Cruikshank, list of Cruikshank's works and Tilt's publications, original cloth (dull), scarce* 12*mo*. *Tilt and Bogue*, 1842

312 Owen (Hugh) Two Centuries of Ceramic Art in Bristol, being a History of the Manufacture of "The True Porcelain," by Richard Champion, *a coloured plate, whole-page engravings and facsimiles on wood, and a portrait of Nicholas Pocock inserted at p.* 49, *the printer's own copy, large paper* (?), *half morocco, g. e. privately printed for the author* 8*vo*. *Gloucester*, 1873

313 PEPYS (S.) DIARY, with Lord Braybrooke's Notes, with Index and Supplement; edited by H. B. Wheatley, 10 vol. *portraits and plates, original cloth, g. t.* 8*vo*. 1899

314 Portraits. Catalogue of a Collection of Engraved Portraits, by Edward Evans, 2 vol. *half cloth* [1850-60]—Catalogue of nearly 6000 Etchings and Engravings, by A. E. Evans and Sons, *half morocco, g. t. n. d.*—A General Catalogue of Engraved Portraits on Sale by Francis Harvey, 100 *copies issued, half morocco, n. d.* *cr*. 8*vo*. (4)

315 Portraits. Sale Catalogue of various Collections of Portraits including the Delabere (1811), Sir J. W. Lake (1808), Lilly

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LOT 315—*continued.*
(1871), Pole Carew (1876), John Chaloner Smith (1887), H. A. Blyth, 1901, and others, in 10 vol. *all priced, half morocco or half calf* 8vo. (10)

316 Price (F. J. Hilton) The Marygold by Temple Bar; being a history of the site now occupied by No. 1, Fleet Street, the Banking House of Messrs. Child and Co., 250 *copies printed, portraits and facsimiles, original cloth, g. t.* *Bernard Quaritch*, 1902

317 Punch. Part I (nos. 1 to 3), part XXVI, no. LI, no. LXXVII, no. CXXVII, nos. 234 and 392, the original numbers as issued, illustrating the various wrappers designed by Henning, "Phiz," W. M. Harvey, Sir John Gilbert, Kenny Meadows and R. Doyle 4to. *a parcel*

*** In no. CXXVII appears Hood's "Song of the Shirt," and three of the earliest sketches contributed by Thackeray.

318 Raymond (George) Memoirs of Robert William Elliston, Comedian, both series, 2 vol. FIRST EDITION, *portrait, illustrations by George Cruikshank and H. K. Browne, vol. I presentation copy from the author, and loosely inserted in same vol. A. L. s. initials only* (1 p.) *from Elliston to D. W. Osbaldiston, who remarks that it is the last note Elliston wrote, original cloth* 8vo. 1844-5

319 Rembrandt. Bell (Malcolm) Rembrandt Van Rijn and his Work, *plates, original cloth gilt, g. t.* 1899; and another 4to. (2)

320 Rembrandt. Burnet (John) Rembrandt and his Works, *plates*, 1849—Cundall (Joseph) Life and Genius of Rembrandt, 30 *photographs*, 1867—Rembrandt des Meisters gemälde in 643 abbildungen, *Stuttgart and Leipzig, all original cloth* 4to. (3)

321 Rembrandt. Daulby (D.) A Descriptive Catalogue of the Works of Rembrandt, *portrait, original boards, Liverpool*, 1796—Catalogue of a Collection of Etchings by Rembrandt, sold in May, 1835, with prices—Descriptive Catalogue of the Prints by Rembrandt, by An Amateur [Mr. Wilson], 1836; in 1 vol. *half roan (broken)*; and others 8vo. (6)

322 Rembrandt. Michel (Émile) Rembrandt: his Life, his Work, and his Time, 2 vol. *plates, original cloth* *folio.* 1894

323 RHODES (W. B.) BOMBASTES FURIOSO, a Tragic Opera, with eight designs by G. Cruikshank, FIRST EDITION, *the plates and letterpress on india paper, original covers, in a yellow morocco drop case, a fine copy*, EXCEEDINGLY RARE *cr.* 8vo. *Thomas Rodd, etc.* 1830

324 Rogers (Samuel) Italy and Poems, LARGE PAPER, 2 vol. *illustrations after Turner and Stothard on india paper, loosely inserted, a portrait of the author, morocco gilt, panelled gilt sides, g. e.* 4to. *Edward Moxon*, 1838

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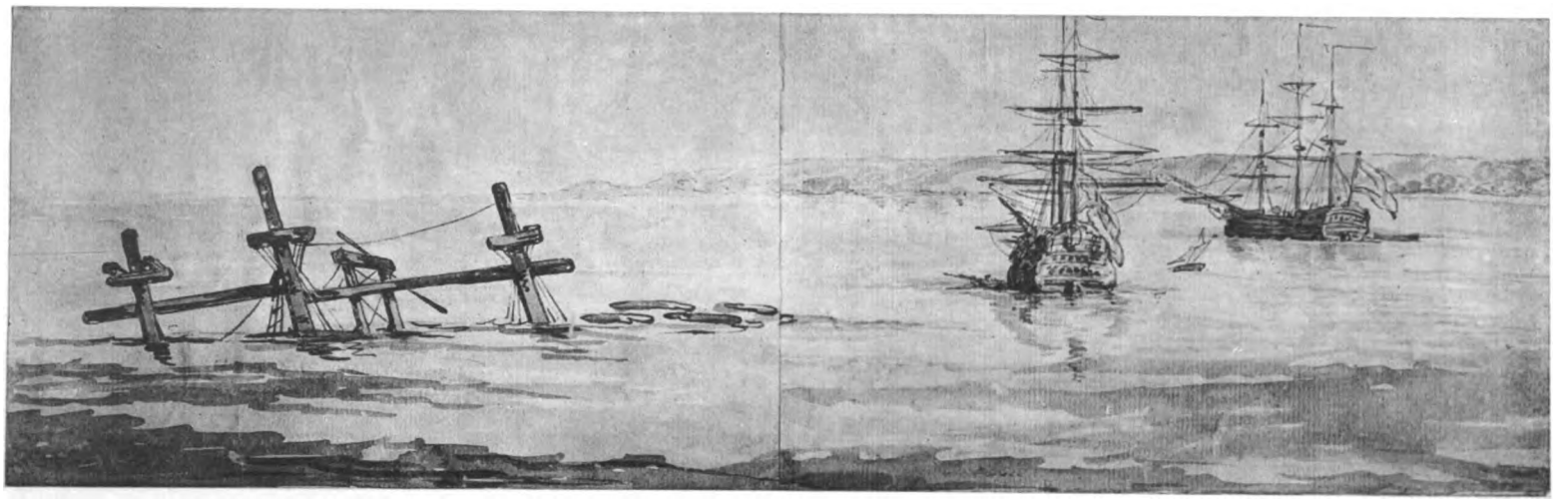

Lot 328.

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325 ROLAND'S COMIC SONGS. To which is added a Choice Selection of Toasts, etc. FIRST EDITION, *fine coloured frontispiece in three compartments by G. Cruikshank, and Pailthorpe's facsimile of frontispiece inserted, olive morocco, panelled gilt back, inside dentelles, g. t. by Riviere*, OF GREAT RARITY
16*mo. Derby, H. Mozley, etc. n. d.* [1827]

*** Mr. Bruton's note says: "I know of three copies only."

326 Roscoe's Novelist's Library. Fielding (H.) The History of Tom Jones, 2 vol. 1831—Smollett (T.) Adventures of Peregrine Pickle, 2 vol. 1831; *both with illustrations by George Cruikshank, original cloth* *cr. 8vo.* (4)

327 Rowlandson (T.) Tour in a Post-Chaise to the Wreck of the "Royal George," 1782; The Graphic Summer Number of 1891, *together with two portraits, and an article from The Portfolio by F. G. Stephens inlaid, a printed title supplied, half brown morocco, bands, g. e. by Riviere* *folio.* 1891

328 ROWLANDSON (T.) THE ORIGINAL DRAWINGS MADE DURING A TOUR IN A POST CHAISE TO SPITHEAD TO VIEW THE WRECK OF THE "ROYAL GEORGE": 68 drawings in pencil and indian ink, washed with colour in the artist's customary manner; the majority measure about 8 in. by 5 in., a few bear inscriptions in Rowlandson's hand; inserted is a Doc. s. (1 *p. folio*, 15 *Sept.* 1757), by Admiral (then Captain) Kempenfelt, commanding H.M.S. "Elizabeth," and a small engraving of the "Royal George," from the "General Magazine," 1756; in 2 vol. *oblong folio, bound in green morocco extra, g. e. by Riviere, the whole enclosed in a wooden sectional case, with lock and key, similarly bound, and tooled with an impression of the last drawing on the top* 1782

*** A series of the highest interest and importance. The "Royal George" sank on Aug. 29, 1782, and it was shortly after that date that Rowlandson, then established as a portrait painter, but already manifesting an irresistible inclination to caricature, made the disaster an excuse for an expedition to Portsmouth in the company of his friend Henry Wigstead, and including pauses at Bagshot, Hook, Alresford, Salisbury, Southampton and Lymington, and a visit to the Isle of Wight. The drawings illustrating the journey have been described as the stepping-stone between his old and his new career. They include a few landscape sketches, but the great majority centre the interest on wayside scenes and types. Village streets, inn-yards and coffee rooms, scenes and incidents throughout the journey, are drawn with admirable vigour and freedom and filled with the varied figures in which Rowlandson's gifts are most clearly exhibited. The humour runs on broad and homely lines, characteristic of the man and of his age; but the drawing is delicate and careful, and free from the violent exaggeration of feature and repulsiveness of type common among contemporary caricaturists and affected at a later period by Rowlandson himself. The two travellers appear in almost every

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LOT 328—*continued.*

drawing; Rowlandson usually in a rich coat of Eton blue, Wigstead in sober brown. The artist seems to have refrained (not without difficulty) from giving play to his talent at the expense of his friend; but he does not hesitate (perhaps with justice) to assign to himself the leading part in such roadside gallantries as fell their way.

There is record of at least two similar expeditions by Wigstead and Rowlandson; but the results in each subsequent case were given to the public ("An Excursion to Brighthelmstone," 1790, and "Remarks on a Tour to North and South Wales," 1800), whereas the present series, apart from some reproductions in the "Graphic," 1891 (see next lot), remains unpublished.

[*See* ILLUSTRATION].

329 Rowlandson (T.) "The Graphic," Summer Number, 1891, containing reduced reproductions in colours of Thirty-seven Drawings selected from the "Tour to Spithead" series (*see preceding lot*), *together with descriptive letterpress* *folio.* 1891

330 ROWLANDSON (T.) THE ENGLISH DANCE OF DEATH, from the designs of Thomas Rowlandson, with metrical illustrations by the author of "Doctor Syntax" [William Combe], FIRST EDITION, 2 vol. *coloured plates, the whole inlaid to folio, and extra-illustrated by the insertion of proofs of the etchings, and* EIGHTY-EIGHT OF THE WATER-COLOUR DRAWINGS FOR THE ILLUSTRATIONS AND NINETEEN UNPUBLISHED WATER-COLOUR DRAWINGS, *crimson morocco gilt, broad floreate gilt borders with corner ornaments, inside panels and watered silk linings, g. e. the whole enclosed in a crimson morocco sectional case, with lock and key, by Riviere* *folio.* 1815-6

*** These magnificent volumes include the drawings for each subject, except the vignette and two subjects in vol. I and six subjects in vol. II. In several cases there are two or three drawings on the same subject. Vol. I contains fifty-two drawings illustrating thirty-three subjects, and lacks the drawings for three subjects only, viz.: the Vignette on title-page, The Masquerade, and The Wedding. Vol. II contains thirty-six drawings illustrating thirty subjects, and lacks the drawings for six subjects, viz.: The Fire, Maternal Tenderness, Careless and Careful, The Lottery Office, The Good and Great, and The Last Stage. At the end of vol. II are nineteen unpublished drawings, viz.: A Man of Feeling (*signed*), A Girl with a Soldier declining an Old Man's Suit, A Building Scene, The Gout, The Duel, A Funeral, A Ball Room (*with description*), Bridal Night, Come to Life again, The Butcher, The Barber (*two drawings, with description of one on reverse*), Starting from the Pump Room (*two drawings*), The Miser, Death-bed Scenes, Dying Husband, with wife and child, The Gig—Death as Huntsman on horseback in front [*see* ILLUSTRATION], Death of a Woman—Doctor entering the door (*signed*); the size of the

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Lot 330.

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Lot 333.

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LOT 330—*continued.*
drawings are approximately 9½ in. by 6 in. Loosely inserted in vol. I is an A. L. s. by Rowlandson, dated *Nov.* 16, 1820, to Mrs. Landon, and Two A. L. s. of Wm. Combe.

[*See* ILLUSTRATION].

331 ROWLANDSON (T.) CHARACTERISTIC SKETCHES OF THE LOWER ORDERS, 54 *coloured plates by Rowlandson, and inserted a complete set* (24) *of the London Characters by G. and R. Cruikshank, crimson morocco, panelled gilt back, inside dentelles, g. e. covers bound-in, by Riviere* 12*mo. Printed for Samuel Leigh* [*c.* 1820]

332 ROWLANDSON (T.) TWELVE DRAWINGS, *in water-colours and wash, in sunk mounts*, illustrating the Life and Death of a Race-horse, together with a set of the coloured Engravings, *inlaid, red morocco, panelled back, lettered on upper cover, g. e. by Riviere*
sm. 4*to.* (1)

333 ROWLANDSON (T.) SEVEN BEAUTIFUL AND FINELY FINISHED DRAWINGS, *in water-colours*, illustrating Shakespeare's Seven Ages of Man, 7½ *in. by* 10 *in., with line borders in wash and descriptions in pencil, dark green morocco, panelled gilt back, a three-line fillet border on sides, inside dentelles, g. e. by Riviere*
oblong folio

*** THE DRAWINGS ARE UNPUBLISHED.

[*See* ILLUSTRATION].

334 Rowlandson (T.) Humorous Illustrations to the Works of Fielding and Smollett, consisting of Forty Etchings by Rowlandson, Woodward, etc. *half morocco* *cr.* 8*vo. n. d.*

335 Rowlandson. Grego (Joseph) Rowlandson the Caricaturist, vol. II *only, illustrations, some ll. scored and frayed, half morocco*, 1880 —[Maberly (Joseph)] The Print Collector, *plates, original cloth*, 1844; and others (8)

336 "Royal George." Narrative of the loss of the "Royal George," 1782, *Portsea*, 16*mo*, 1848—True Stories of H.M.S. "Royal George," by H. Sleight, 24*mo*, *Ryde, I. of W.* 1841, *both in the wood of the wreck* (2)

337 Sale Catalogues. Hamilton Palace Libraries: The Beckford Library, sold at Sotheby's, LARGE AND FINE PAPER COPY, *with prices and purchasers' names*, 4 vol. *and duplicate of vol. II, original wrappers* 8*vo.* 1882-3

338 Sale Catalogues. The Huth Collection of Printed Books and Illuminated Manuscripts, sold at Sotheby's, 9 vol. LIMITED ISSUE, *printed on* FINE PAPER, *with extra coloured plates and prices and buyers' names, original wrappers* 4*to.* 1911-20

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339 Sale Catalogues. The Huth Collection, another set, *on ordinary paper, plates, wants list of prices to parts* 7–9, *original wrappers* 4*to.* 1911-20

340 Sale Catalogues. Illustrated Books and Caricatures from the Library of J. Barton Townsend, 1919—Cruikshankiana, etc. collected by R. W. Meirs, 1919—The Literary Treasures of W. T. Wallace, 1920—The Edwin B. Holden Collection, 1920—Thackerayana, 1914; *all illustrated*; and other American Catalogues 8*vo.* (13)

341 Sale Catalogues. Illustrated Copies of the Catalogues of the Vernon, Mostyn, Newdigate-Newdegate, Pembroke, Stanley, Christie-Miller (4), and other Collections sold at Sotheby's, 1905-20, *original wrappers* 8*vo.* (16)

342 Sale Catalogues. The Truman Collection of the Works of George Cruikshank, 1906 (5 *copies*); The Douglas Collection, 1911 (2 *copies*); The Cohn Collection, 1920, LARGE PAPER COPY; and others, *original wrappers* 8*vo.* (16)

343 Sale Catalogues. Engravings, Etchings and Oil Paintings: The Lady Lucas Collection of Engravings, 1918; The Fisher Collection of Engravings, etc. 1892; The Wellesley Collection of Drawings and Miniatures, 1920, *all illustrated*; and others 8*vo.* *a parcel*

344 Sale Catalogues. The Morrison Collection of Autograph Letters and Manuscripts, 4 parts, *illustrations*, 1917-19; The Huth Collection, *illustrations*, 1911; and Miscellaneous Catalogues 8*vo.* *a parcel*

345 Scott (Sir Walter) Waverley Novels, 48 vol.; Poetical Works, 12 vol.; *together* 60 vol. *vignette titles and frontispieces, some slightly foxed as usual, original cloth, with labels* *cr.* 8*vo.* *Edinb. Robert Cadell*, 1829-34

346 Seebohm (Henry) A History of British Birds, with coloured illustrations of their eggs, 3 vol. text, and 1 vol. of plates, *on guards, half green morocco gilt, g. t.* 8*vo.* *For the Author*, 1883-5

347 SHAKESPEARE (WM.) MR. WILLIAM SHAKESPEAR'S/ COMEDIES/ HISTORIES,/ AND TRAGEDIES./ Published according to the true Original Copies./ Unto which is added, Seven/ Plays/ never before Printed in Folio./ . . . THE FOURTH EDITION./ *Portrait by Droeshout, with verses beneath opposite title* (*measures* 14⅛ *by* 9¼ *in.*), *a few minute holes caused by rust, etc. slightly wormed, affecting some words of text, several ll. skilfully repaired, and a few slightly facsimiled, but a* FINE COPY, *old calf panelled back* (*repaired*), *enclosed in olive morocco drop case, by Riviere*; *from the library at Painswick House, Gloucestershire*

folio. London,/ Printed for H. Herringman, E. Brewster, and R. Bentley at the Anchor in the/ New Exchange, the Crane in St. Paul's Church-Yard, and in/ Russel Street Covent Garden, 1685

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348 Shelley (P. B.) Complete Poetical Works, with Memoir by W. M. Rossetti, 3 vol. *portrait, facsimile and view, figured calf gilt, g. t.* 8*vo. John Slark*, 1881

349 Somerville (William) The Chase, a Poem, *woodcuts by Bewick, Sir Charles Dilke's copy, with his signature on fly-leaf, and two water-colour sketches on end papers, the one at the front having the initials C. D. in the centre, half roan* 4*to. W. Bulmer*, 1796

350 Smith (H. and J.) Rejected Addresses, eighteenth edition, *and* FIRST *with the woodcuts by George Cruikshank, tinted portraits of authors, and loosely inserted A. L. s. from W. R. J. Spencer to Lady Blessington, half calf* 12*mo.* 1833

351 SMITH (JOHN CHALONER) BRITISH MEZZOTINTO-PORTRAITS, 4 vol. *interleaved copy, with Mr. Bruton's MS. notes, frontispieces, and loosely inserted are several plates from catalogues, etc. original cloth* *imp.* 8*vo.* 1883

352 Smith (J. T.) A Book for a Rainy Day, FIRST EDITION, *plate,* "*The Print Room*" *inserted at front, original cloth,* 1845: A Book for a Rainy Day, another copy, *title repaired, polished calf by Zaehnsdorf,* 1845—Howitt (W.) Rural Life of England, 2 vol. *woodcuts, original cloth,* 1838 *cr.* 8*vo.* (4)

353 SPORTING REPOSITORY (THE), containing Horse Racing, Hunting, Coursing, Shooting, Archery, Trotting and Tandem Matches, Cocking, Pedestrianism, Pugilism, Anecdotes on Sporting Subjects, interspersed with Essays, Tales, and a great variety of Miscellaneous Articles, FIRST EDITION, *with* 19 *coloured plates of sporting subjects by Henry Alken and Barenger, earliest impressions, in choice state, polished levant morocco, panelled gilt back, inside dentelles, g. t. (wrappers bound in), by Riviere,* FINE COPY 8*vo. Thomas M'Lean*, 1822

354 Sterne (L.) Tristram Shandy, 9 vol. *autograph signature of the author on page* 1, *vol. IX,* 1760-9-7; Sentimental Journey through France and Italy, 2 vol. 1774; Sermons of Mr. Yorick, 7 vol. *portrait, n. d.* 1773-69; *together* 18 vol. *contemporary calf gilt, floreate tooling, and crest within panels on back* 12*mo. v. d.*

355 Tavern Anecdotes, including the Origin of Signs, *folding frontispiece and engraved title by Heath, portrait of C. Brown, half morocco, r. e.* 1825; Punch's Snapdragons for Christmas, *four engravings by Leech, original wrappers,* 1845 *cr.* 8*vo.* (2)

*** According to Halkett and Laing, Tavern Anecdotes is by Colin Mackenzie.

356 Thomson (David Croal) Life and Labours of Hablot Knight Browne, "Phiz," LIMITED EDITION, 200 *copies printed, portrait and* 130 *illustrations, original cloth, g. t.* *folio.* 1884

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357 Thomson (D. C.) Life and Works of Thomas Bewick, LIMITED EDITION, 75 *copies printed, portrait and* 100 *illustrations, presentation copy from author with inscription, and later J. M. Marshall's copy with notes in pencil, original cloth* *folio.* 1884

358 Thomson (James) The Seasons, illustrated with Engravings by F. Bartolozzi and P. W. Tomkins, from original Pictures painted for the Work by W. Hamilton, *half morocco (rubbed)* *folio.* 1807

359 Thackeray (W. M.) Works, *large type library edition*, 22 vol. *illustrations by the author and others, original green cloth gilt* 8*vo.* 1867-9

360 Thackeray (W. M.) An Essay on the Genius of George Cruikshank, with numerous illustrations of his Works, *original cloth, loose in covers* 8*vo.* *Henry Hooper*, 1840

361 Thackeray (W. M.) Vanity Fair, *first issue of the* FIRST EDITION *having the heading of chapter I in rustic type, the woodcut of the Marquis of Steyne, and the reading "Mr. Pitt" on page* 453, *with engraved title,* 39 *plates and numerous woodcuts by the author, citron morocco, panelled gilt back, inside borders, g. t. a specimen wrapper and back of a cloth cover bound-in, by Riviere* 8*vo.* 1848

362 Thackeray (W. M.). The Humourist; being Essays upon several Subjects, vol. II *only*, CONTAINS SIX PENCIL ILLUSTRATIONS IN THE MARGINS BY W. M. THACKERAY; *from the library of the novelist, old calf (broken)* 12*mo.* 1725

363 Turner (William) The Ceramics of Swansea and Nantgarw, *coloured and plain plates, two A. L. s. from the author loosely inserted, original cloth* 4*to.* 1897

364 Turner (W.) Transfer Printing on Enamels, Porcelain and Pottery, *plates, presentation copy from the author, and loosely inserted two A. L. s., original cloth*, 1907—Cust (L.) Engravings of Albrecht Dürer, *plates, half vellum*, 1894 8*vo.* (2)

365 Vaughan (W. E.) Autobiographica, with a Gossip on the Art of Printing in Colours, 5 *coloured plates, original buckram* *folio.* *privately printed*, 1900

366 Walton and Cotton. The Complete Angler, Major's second edition, *with* 2 *portraits and* 12 *other engravings, from drawings by T. Creswick, A. Cooper, and C. Lance, and* 77 *woodcuts*, 1824; Walton's Lives of Donne, Wotton, Hooker, Herbert, and Sanderson, with Notes by John Major, 11 *portraits and plates, and* 52 *woodcuts*, 1825; The Life of Walton, by the Rev. T. Zouch, *with* 20 *portraits and plates, and woodcuts*, 1823; *together* 3 vol. LARGE PAPER, *with proofs on india paper of the plates, dark green levant morocco gilt, inside dentelles, g. e. by Riviere, fine copies* *cr.* 8*vo.* 1823-5

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367 Walpole (Horace) Anecdotes of Painting in England, 4 vol. *Strawberry Hill*, 1762-71—Catalogue of Engravers Born or Residing in England, *ib.* 1763, FIRST EDITION, *fine impressions of the numerous portraits, polished calf, full gilt backs, g. e.* *sm. 4to.* (5)

368 Ward (Humphry) and W. Roberts. Romney: a Biographical and Critical Essay, with a Catalogue Raisonné of his Works, 2 vol. *plates, original cloth, g. t.* *4to.* 1904

369 Warwickshire. Dugdale (Sir W.) Antiquities of Warwickshire, FIRST EDITION, *portrait by Hollar, numerous views, maps, coats-of-arms, etc. with leaf of errata at end, title and portrait mounted, calf gilt, g. e. (slightly rubbed)* *folio.* 1656

370 Weever (John) Ancient Funerall Monuments within the United Monarchie of Great Britaine, Ireland and the Islands adjacent, with the dissolved monasteries therein contained, etc. ORIGINAL EDITION, *fine engraved portrait and frontispiece by T. Cecil, woodcuts and copperplate vignettes in text, signature of Sir Francis Palgrave on title, modern sprinkled calf gilt, r. e. inner margins of portrait and frontispiece slightly repaired*
sm. folio. *printed by Thos. Harper*, 1631

371 Whitman (Alfred) The Masters of Mezzotint: the Men and their Work, LARGE PAPER (50 *copies so done*), *half parchment, g. t. enclosed in a cardboard case* *folio.* 1898

372 Whitman (A.) The Masters of Mezzotint: the Men and their Work, *ordinary edition*, 500 *copies printed*, 60 *plates, original cloth*
imp. 8vo. 1898

373 Whitman (A.) The Print-Collector's Handbook, FIRST EDITION, *original cloth, g. t.* 1901; the same, the sixth edition revised and enlarged, with additional chapters by Malcolm C. Salaman, *original buckram, g. t.* 1912 *4to.* (2)

374 Whitman (A.) Nineteenth Century Mezzotinters: Samuel William Reynolds, LARGE PAPER (50 *copies so done*), *plates on Japanese vellum, 3 A. L. s. from the author to Mr. Bruton loosely inserted, half parchment* *folio.* 1903

375 Whitman (A.) Nineteenth Century Mezzotinters: Samuel Cousins, *plates, original cloth, g. t.* *imp. 8vo.* 1904

376 Whitman (A.) Nineteenth Century Mezzotinters: Charles Turner, LARGE PAPER (50 *copies so done*), *plates on Japanese vellum, 4 A. L. s. from the author to Mr. Bruton loosely inserted, half parchment* *folio.* 1907

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377 Whitman and others. British Mezzotinters: Valentine Green by Alfred Whitman, 1902; James McArdell, by Gordon Goodwin, 1903; Thomas Watson, James Watson, Elizabeth Judkins, by Gordon Goodwin, 1904, *all with plates, dark blue buckram, g. t. uniform* 4*to.* (3)

378 Wight (J.) Mornings at Bow Street, with twenty-one illustrative drawings by G. Cruikshank, 1824; More Mornings at Bow Street, with twenty-five illustrations by G. Cruikshank, 1827, *both* FIRST EDITIONS, *half morocco gilt, g. t. other edges uncut, fine state* *cr.* 8*vo.* (2)

379 Wight (J.) Mornings at Bow Street, with twenty-one illustrative drawings by G. Cruikshank, FIRST EDITION, *plates on india paper, half calf gilt, g. t. other edges uncut*
cr. 8*vo.* *Charles Baldwyn*, 1824

380 Wight (J.). Cruikshank (G.) Illustrations to Mornings at Bow Street, *a set of the* 21 *woodcuts and etched frontispiece on india paper, with letterpress description, crimson morocco plain, inside dentelles, g. t. wrappers bound in, by Riviere*
cr. 8*vo.* *T. Griffiths*, 1827

381 [Wilson (T.)] Catalogue Raisonné of the Select Collection of Engravings of an Amateur, LARGE PAPER, OF WHICH ONLY 25 COPIES WERE PRINTED, *presentation copy from the author, the* 5 *etchings by G. Cruikshank, proofs before letters, with duplicate proofs inserted of the* 5 *plates in early curious states with additional etchings in the margins (including a portrait of J. T. Smith, keeper of the prints in the British Museum), the plate of the Battle of Engravers in three states (Reid, nos.* 1445, 1447 *and* 1448), *all signed "First Proof, George Cruikshank," original cloth, uncut* *folio.* 1828

*** At page 267 is inserted an impression on india paper of the rare portrait by Faithorne, from the original copper discovered by Mr. Bruton at Kilpeck in Herefordshire, *vide* Mr. Louis Fagan's catalogue of Faithorne's Works, page 17.

382 [Wits Recreation]. Recreation for Ingenious Head Pieces; or a Pleasant Grove for their Wits to Walke in, of Epigrams 700, Epitaphs 200, Fancies a number, Fantasticks abundance, etc. *woodcut of Death before the Epitaphs, and cuts to the "Fancies and Fantasticks," engraved title in facsimile; sold not subject to return, some margins cut into, dark brown morocco, panelled gilt back, inside dentelles, g. e. by Riviere,* VERY RARE; *from the Amherst library*
16*mo.* *Printed by M. Simmons and sold by John Hancock in Popes-Head Alley*, 1650

*** Generally ascribed to George Herbert.

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383 Worcestershire. Nash (Treadway Russell) Collections for the History of Worcestershire, with the scarce Appendix and the Supplement, 2 vol. *original half vellum, uncut, a fine copy* *folio.* 1781-99

384 Worcester. Lysons (Samuel) A Water Colour Drawing of the City of Worcester, 14 *in. by* 8 *in. mounted within a border* [1785]

385 Yarrell (William) History of British Birds, 3 vol. and 2 Supplements *bound up with vol. III, numerous woodcuts, green morocco, panelled gilt back, frame gilt sides with corner fleurons and side ornaments, g. t. a fine copy* 8vo. *Van Voorst*, 1843

BOOK ILLUSTRATIONS BY GEORGE CRUIKSHANK.

UNBOUND.

386 Sunday in London, the set of Fifteen Woodcuts, *proofs on india paper, including the duplicate cut on the title*

387 Roland's Comic Songs, the Etching in three compartments, *coloured*, 5 *copies*; The Cream of the Jest, coloured Frontispiece in three compartments; The Wits' Magazine, coloured Frontispiece (7)

*** The plates illustrating Roland's Comic Songs were purchased by Mr. Truman from Messrs. Mozley, the publishers, and have never been inserted in the book; they are excessively scarce.

388 London Characters, Twelve Plates, *coloured*, by G. and R. Cruikshank (including four on large paper); The Pigeons, Two Plates, *coloured*; and two others (16)

389 Punch and Judy, a complete set of the Twenty-four Plates, *coloured*; *from the Truman collection*

390 The Humourist, Thirty-seven Plates, *coloured* (six titles to vol. I, six titles to vol. II, six titles to vol. III, seven titles to vol. IV, and twelve others, including duplicates); also some leaves of letterpress, and others (57)

391 The Humourist, Thirty-six Plates, *on india paper, many undivided*

392 Windsor Castle, Six Plates (including two by Tony Johannot); Twenty Plates (*one coloured*) by G. C. illustrating various books; and an Engraving, after a drawing by G. C.—Browne (H. K.) A Set of Illustrations to Crichton (18) (45)

393 Dickens (C.) Sketches by Boz, Twenty-three Plates, including duplicates, *some undivided*

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394 Bachelor's Own Book (The), being The Progress of Mr. Lambkin, etc., the Etched Title in first state, with the mis-spelt word "Persuit"; Bishop Lynderrode (*not in Reid or Douglas and the only impression Mr. Bruton had seen*); Sir Lionel Flamstead and his friends, three impressions (includes portraits of Dickens and Ainsworth); and others (7)

395 Dickens (C.) Oliver Twist, Six Proofs *on india paper*, Thirty-two Plates of Rose Maylie and Oliver, and one other (39)

396 Dickens (C.) Oliver Twist, Plates of the Bentley Miscellany issues *about* 400

397 Popular Works, Illustrations to, the set of Six Plates, *proofs on india paper*; Falstaff (Sir John) Portrait of, *proof on india paper* (*with Mrs. Cruikshank's writing on the back*); and another copy (8)

398 Grimm (M. M.) German Popular Stories, a complete set of the Etchings to both vol., *on india paper* (22)

399 Grimm (M. M.) German Popular Stories, a complete set of the Twenty-two Etchings to both vol., *undivided proofs on india paper*

400 Grimm (M. M.) German Popular Stories, two sets of Plates to vol. I, *one with title in duplicate*; one set of Plates to vol. II, *with title in duplicate* (36)

401 Grimm (M. M.) German Popular Stories, the Title and Three Plates from vol. II, *proofs on india paper, with Mrs. Cruikshank's writing thereon*; Thirty Plates illustrating both vol., *several duplicates and some undivided*; Half-title to vol. II and Part of Letterpress of vol. II; and Sixteen Plates (*Hotten's copies*) *a parcel*

402 Locker's London Lyrics, two Impressions of the Frontispiece (on one of which Mr. Bruton has noted that it is the finest he has ever seen); Ticket for Her Majesty's Theatre, *two impressions*; a Proof of the rare Tradesman's Card, probably done for a tea dealer; and a touched Proof of "November—Old Style" (6)

403 Wilson's Catalogue Raisonné, Three Impressions of each of the five Etchings, *on india paper* (15)

*** The late Mr. Bruton had these impressions printed recently from the coppers in his possession. Two of the plates have been worked over for use as book-plates, so that no more complete sets can be printed.

403A Wilson's Catalogue Raisonné, Impressions of the five Etchings after two were worked over, together with the ORIGINAL COPPER PLATES *a parcel*

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CARICATURES, &c. BY GEORGE CRUIKSHANK.

404 Napoleon. Boney's Meditations on the Island of St. Helena, or The Devil addressing the Sun, *coloured*

*** In his catalogue of the Truman collection Mr. Bruton described this as the finest of the caricatures on Napoleon, and as very rare. (See his notes on the back of this impression).

405 Stops (*from the Truman collection, with his note "extremely rare, found after 17 years' collecting"*); The Tail of the Comet of 1853, *both coloured* (2)

406 Travelling in France, *first state*; Travelling in England, *first state*; An Election Ball, *two impressions*; Game of Chess, *in all five coloured and one plain* (6)

407 Ten Pencil Sketches and a Coloured Drawing, by G. C.; Eight Impressions of the Etching by G. C. to illustrate his description of the process of etching; Two Portraits and Photographs, and Newspaper Articles relating to G. C. *a parcel*

408 Picture of London, a clever Pen-and-ink Drawing (coloured), by F. W. Pailthorpe, after G. C.; a Coloured Etching of The Conundrum, so cleverly copied by Pailthorpe that Cruikshank has signed it as his own; *from the Truman collection* (2)

409 A Box, made from the timber of H.M.S. "Royal George," 4½ *in. by* 2⅜ *in. by* 1¼ *in.*, inscribed "To G. Cruikshank from the Old Sailor" (*i.e.* Capt. Barker, author of "Greenwich Hospital")

DRAWINGS BY GEORGE CRUIKSHANK.

Framed.

410 For Three Courses and a Dessert—Lemons, *drawing in pen and ink*, 7 *in. by* 4½ *in.*, *signed*; and Proof of Woodcut; *both on sunk mounts, in one frame*

411 A fine Water-colour Drawing: Sir John Falstaff, Knight, a full-length portrait, seated, with one hand on staff, the sack placed on a table, 6½ *in. by* 4½ *in.*, *signed*

412 A fine Water-colour Drawing: The Last Scene in the Life of Sir John Falstaff, Henry V, Act 2nd, Scene 3rd, 4½ *in. by* 6½ *in.*, *signed*

*** This was the last purchase made by Mr. Bruton from Messrs. Sotheby.

[*See* Illustration].

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MISCELLANEOUS ENGRAVINGS, &c.

413 Forty-four Portraits, etc. (*some proofs*), engraved by C. H. Jeens, including Dickens and Sisters, after Maclise, Keats, Kingsley, William Blake, Darwin, Sir Richard Owen, and others; ten Miscellaneous Portraits *a parcel*

414 Brock (H. M.) Eight Pen-and-ink Drawings, illustrating Thackeray's "Esmond"

415 Bewick (T.) The Chillingham Bull, *an early impression of the woodcut before the block was cracked; formerly the property of Marmaduke Tunstall, who commissioned Bewick to engrave the plate*; The Kyloe Ox, *an impression on india paper* (2)

416 Grimaldi. A set of the Fifteen Cards engraved for Grimaldi's Benefit Performance, and Seven Proofs of the same (22)

417 Trade Cards. An interesting Collection of Sixty-five Trade Cards, &c., chiefly 18th Century; and Four Invitation Cards *a parcel*

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